THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DRAMA IN THE STATES.

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Ohio.

CINCINNATI.

Nov. 30.—Grand Opera House: John T. Raymond leaves us with his purse well lined. If Mr. Raymond "Risks" his reputation much longer in a "Ropst" like Woolfert's, he will become sadly impressed with the fact that there is not "millions in it." Affie Weaver is the only true artiste in the supporting company, the rest dissolving in her shadow. Dec. 1, James A. Herne and Katherine Corcoran in Hearts of Oak. 8th, Tony Denier's Humpty Dumpty Pantomime troupe.

Pike's: A poorer week's business I have never witnessed under the present management. Dan'l Druce is entirely too touching and sad to attract the mass of theatre-goers, whose feelings are already too severely tested by the prevalent hard times, and who, when seeking amusement, look for it to enliven them and unburden their minds of such thoughts as are wont to be aroused by a play like the above. The week has been very disastrous to Mr. Bangs, causing him to close his season, cancel his dates, and leave for New York. Josephine Bailey goes to Chicago, probably to join John T. Raymond's co. in that city. All the rest have left for the metropolis. Dec. 1, 2 and 3, Joseffy, the piano virtuoso, and 4th, 5th and 6th, through the kindness of her manager, who thinks Cincinnati large enough to risk a three-nights' stand, we will be favored with the graces and smiles of Adelaide Neilson. Emma Abbott will follow.

Heuck's: The engagement of the Nip and Tuck comb. was a very successful one. Dec. 1, Laura Alberta opens for one week in Fifine. 8th, John Dillon.

Coliseum: Ida Quigley and Harry Moreland in the border drama of Neme the Half-Breed, enjoyed fair patronage during the week. The Winnetts, Lew Baker, Prof. Parker and dogs and Irwin Thomas close to-night. Open to-morrow: Stella Leland in the sensational play, Shadowed till Death; also the Davene Family, Crawford Bros., and Nellie Crawford.

Items: Frank Chapman, avant courier of Mary Anderson, is in town.—Ida Quigley and Harry Moreland go from here to Kansas City, Mo.—Tommy and Lottie Winnett leave next week for Susquehanna, Pa., to join Alf Burnett's comb.—W. L. Allen, late manager of the National, has left for the East.—During the performance of Dan'l Druce at Pike's last evening Mr. Kelly was taken suddenly sick, and Leo Walcott donned the part of Geoffrey Wynyard at five minutes' notice. The gentleman was complimented by Mr. Bangs.—George Ziebold, an old Cinti boy, was in the city last week after an absence of six years. George is managing Denier's combination.—After John Dillon at Heuck's comes Holman Opera co.; then Joseph Proctor.—N. D. Roberts will play his Humpty Dumpty here during the holidays, as he has for years never missed them.—Mark Mallinger, manager for Adele Paine, spent several days in the city last week, organizing a company to take the road. He departed Thursday for Cleveland, with Walter Benn, D. W. Kent and Dell Williams. Mr. Mallinger is well up in his business, having traveled England and the United States through, and if there is material in the "star," and money in the country, Mark will surely secure his share.—A private letter to a friend here announces the arrival next week, in this city, of Anna Boyle (her adopted home), after undergoing the trials and vicissitudes of travel with numerous companies of Southern amateurs.—Theodore Thomas is with us again.

CLEVELAND.

Nov. 29.—Opera House: The Criterion Comedy co. have just closed a fairly successful week. Our Daughters was played first four nights and Freaks balance of week. It is to be regretted that they were not favored with larger audiences. Dec. 1 and week, Haverly's Mastodon Minstrels. Week of 8th, Annie Pixley in M'liss.

Academy: The Hyers Sisters' comb. presented their musical drama, Out of Bondage, to fair houses four nights of last week. The co. is composed of some excellent singers and the musical portion of their entertainment is quite acceptable. Dec. 1 and week, Harry Webber's Nip and Tuck comb.

Tabernacle: The Litta concert 26th was fairly attended. Litta herself was welcomed with the usual enthusiasm and sang brilliantly as ever, but the co. supporting her is very weak.

Comique: New this week—Thomas and Watson, Callon and Haley, Bilks and Wade. Retained: Sellon and Burns (who receive a benefit on Friday) and the Moore Sisters.

Items: Sam Lucas should make a special effort to learn some new songs.—Manager Hanna presented each one of the Opera House attaches with a huge Thanksgiving turkey.—About every other store window in town contains a highly colored lithograph, illustrating the special features of Haverly's Mastodonic co.—Messrs. John Ogden and A. H. Canby of the Criterions were evidently pleased to get home again for a short time.—The stage setting of Our Daughters was a model of tasteful elegance.—The Academy of Music needs some new stage scenery.—The Criterions will probably play another week here before close of season.

COLUMBUS.

Nov. 30.—Comstock's: Pat Rooney, 26th and 27th; good houses, but show only fair. Emerson's "Megs" 27th, second visit; big house—everybody pleased. Columbusters, it seems, can never get enough of minstrelsy. Coming: Helen Potter's Pleiades, including Swedish Lady Quartette, Anna Theresa Berger and Felix Regamey 2d; Criterion Comedy co., 3d and 4th; Oliver Doud Byron, 12th and 13th.

Grand: As surmised last week, the Rankin Minstrels collapsed 27th. The Rankin Bros. are very good in their way, but make a mistake when they attempt to star with a poor support. They have been with Emerson, Haverly and others, and should not try to advance too rapidly.

DAYTON.

Nov. 28.—Music Hall: Mme. Rentz's Female Minstrels 22d, to fair house. Pat Rooney's Star co. 24th, to fair house; the show was very good. Booked are: Dec. 8, Mary Anderson; 9th, Richmond & Von Boyle comb.; 11th, Jos. Murphy; 13th, O. Doud Byron. Gebhart's Opera House: Harry Webber's Nip and Tuck comb. 22d, to small but appreciative audience. Memorial Hall (Soldiers' Home): Mme. Rentz's Minstrels 21st, to a good house. Harry Webber's Nip and Tuck party matinee 22d, to a big house.

ZANESVILLE.

Dec. 1.—Music Hall: Mme. Rentz's Female Minstrels gave an excellent entertainment 28th, to fair audience. If the minds of the public could be convinced that there was nothing vulgar regarding the show, they would be greeted with crowded houses nightly, as they certainly deserve. Pat Rooney's comb. played to a jammed house 29th. Rooney always draws large here. Coming: Ada Gray comb. Dec. 2 and 3, in East Lynne and Article 47. Heavily billed, and houses promise to be large. Joseph Murphy 10th in Kerry Gow. Our news agent, Louis Krob, still hands the MIRROR to more and more patrons every week.

SPRINGFIELD.

Nov. 29.—Black's Opera House: The Pat Rooney comb. 25th to a big house. Emerson's Megatherian Minstrels 28th, to a packed house. Booked: Mendelssohn Quintette Club 3d; Burdett in lecture 4th; Rentz-Santley Specialty co. early in December. Items: Harry Robinson of Emerson's Minstrels took in Nip and Tuck last Friday eve.—Harry Webber's Nip and Tuck comb. return here Dec 22.

SANDUSKY.

Nov. 30.—Widow Bedott comb. to the elite of the city 24th. Neil Burgess, as the Widow, is immense. The Elder of George Stoddart deserves more than a passing notice. Litta Concert co. to a fashionable audience, 25th. Item: Simmons & Rankin's Minstrels, underlined for the 27th, disbanded at Piqua.

NEWARK.

Nov. 30.—Pat Rooney came 28th, to a large and enthusiastic audience. Mme. Rentz's Minstrels Dec. 1, Ada Gray in Article 47 5th, Oliver Doud Byron 9th.

AKRON.

Nov. 29.—Nothing doing. Dec. 1 and 2 the Criterion Comedy co. will appear in Our Daughters and Freaks.

Indiana.

INDIANAPOLIS.

Nov. 29.—Opera House: McDonough and Fulford M'liss comb. the past week. They failed to reap the success their admirable play and acting entitled them to. Park: The Rice Surprise Party came 24th, opening with Horrors, which they repeated the night following. Wednesday night they produced Revels, and closed the 27th, playing Babes in the Wood at the matinee, and Robinson Crusoe at night. They had good-sized audiences throughout the engagement.

Crone's Garden: Harry and Leonie Mendels, German sketch artists; Lydia Sharon, vocalist; James Sharon, Irish sketch artist; Turner and Maas, specialty performers, and the drama, The Three Tars, were the attractions offered for the week closing 29th. Business fair. Next week Baby Rhinehart, D'Orme and Durrell, Mons. Henrico, Ida Vincent and a drama.

Items: Johnny Shine, the able dispenser of newspapers at Smyth's news-stand, reports the MIRROR boom as the latest excitement in the paper business. THE MIRROR sales have increased with astonishing rapidity.—The recognized programme of the theatres, as gotten up by J. B. Smith, is neat in arrangement, and present a perfect typographical appearance. — The Salsbury Troubadours will be the only attraction at either of the theatres next week, and they remain but three nights, opening the 6th.

TERRE HAUTE.

Nov. 30.—Wednesday and Thursday evenings and matinee, Rial & Draper's Uncle Tom's Cabin comb. opened to slim attendance, owing to inclement weather; closed to good biz. Route week after next: Lima, O., Dec. 8, Sydney 9th, Urbana 10th, Xenia 11th, Columbus 12th, to Grant's reception. Nov. 28, Rice's Surprise Party to full house. Attractions booked for Opera House here: Dec. 1, Wilhelmj in grand concert; 8th, Barney Macauley; 11th and 12th, John A. Stevens in Unknown; 13th, Saville & Lee's Opera co.; 18th, Mme. Rentz's Minstrels; 19th, John T. Raymond; 20th, the Florences; 23d, Frederick Paulding; 29th and 30th, the Pathfinders; 31st and Jan. 2, G. C. Boniface.

EVANSVILLE.

Nov. 30.—Rice's Surprise Party played matinee and night, 29th, to very large business. They go direct to Nashville, thence South. Miles' Juvenile Pinafore co. at Evans' Hall Dec. 2 and 3. Oliver Doud Byron at Opera House 5th and 6th; Barney Macauley, 9th; Saville Opera co., 11th and 12th.

Kentucky.

LEXINGTON.

Nov. 28.—Opera House: Buffalo Bill in Knight of the Plains; full house, although somewhat top-heavy, 18th. Miles' Juvenile Pinafore, to immense matinee and fair evening 22d. Emerson's Megatherians 27th, played on percentage; immense business. Dec. 2 and 3, Mary Anderson; Mme. Rentz's Minstrels, 6th; Haverly's Mastodons, early date. First-class attractions can play here on either a certainty or good percentage, by addressing Richard Marsh.

OWENSBORO.

Nov. 28.—As I predicted, the Boarding-House comb. failed to put in an appearance. Duprez & Benedict's Minstrels booked at Opera House Dec. 31. Hill's new theatre is now about to receive the interior work. It will be ready for opening Feb. 15.

Tennessee.

NASHVILLE.

Nov. 29.—Masonic Theatre: Oliver Doud Byron 24th, for four nights and two matinees. Haverly's Georgia Minstrels were greeted by a large audience 28th, and gave an excellent performance. Two nights and matinee, Dec. 1, Rice's Surprise Party. Lotta, 6th and 7th; Saville Opera, 8th, 9th, 10th; Barney Macauley, 12th, 13th, followed by the Florences, 15th, 16th. Grand Opera House: Buffalo Bill 24th, 25th, three performances; business large.

MEMPHIS.

Nov. 30.—Leubries' Theatre: Haverly's Georgia Minstrels closed a three nights and matinee engagement 26th, playing to fair business. Mr. Haverly's touch to anything he takes hold of is like the gilding of fine gold, and especially is this apparent in the troupe at present occupying our theatre. Buffalo Bill comb. opened 27th at a matinee to good business, and remain balance of week. 15th, 16th and 17th, the Florences.

Illinois.

CHICAGO.

Nov. 30. — McVicker's: Max Maretzek's English Opera have done a moderate business during their last week—in Pinafore, Sleepy Hollow and The Bohemian Girl. A new soprano, Rachel Samuels, a pupil of Max's, was introduced as Josephine and Arline. Her voice is a very ordinary one and her appearance unprepossessing. The troupe go to St. Louis next week, thence to New Orleans and Southern cities. Dec. 1, Annie Pixley in M'liss, supported by the great original J. E. McDonough. 8th, Adelaide the Adorable.

Haverly's: Fanny Davenport commenced a week's engagement 24th in Augustin Daly's Pique, repeating her oft-repeated success as Mabel Renfrew. Miss Davenport is the same magnificent woman and admirable actress whom we were wont to worship as the "divine Fanny." Her support is in several instances to be commended. Edwin Price, barring a slight stiffness, was a manly Capt. Standish. E. K. Collier, made up as Beecher, acted Mathew Standish. W. F. Edwards was Raymond Lessing. Edwards is naturally so much of a gentleman that he finds it difficult to assume the role of a smooth-tongued deceiver. Harry Hawk as Dymple, D. H. Chase as Gill, and George Wessels as Ragmoney Jim, played fairly. Of the ladies, Emma Pierce was a sweet Mary Standish, and Emma Maddern, as Raitch, tried to imitate Lotta's peculiarities with some success. Divorce, As You Like It, London Assurance and Oliver Twist have also been given. Mr. Price's Bill Sykes in the last-named play is a very fine piece of acting. Dec. 1, Tony Denier Pantomime co.

Hooley's: Barrett has played to fair houses. Mr. Barrett, scholarly gentleman and conscientious artist as he is, must have been sorely vexed at the shabby manner in which his pieces were mounted by the parsimonious Quinlin. 1st, J. T. Raymond in Woolfert's Roost.

Hamlin's: Hearts of Oak, with its fine scenic effects and the generally good acting of J. A. Herne, Frank Pierce, Henry Mainhall, W. H. Crompton and Miss Corcoran, has drawn good houses during its second week. Herne's party go to Cincinnati, and to-morrow, Dec. 1, Richmond and Von Boyle's Our Candidate co. step in.

Olympic: A good bill has been up this week, and business has averaged fair. The best features of the programme were Angie Schott, who presented her pretty illusion in sketch form and Billy Courtwright in the specialty that made him famous, Flewy-Flewy. William looks well after his Australian trip. Nellie Massa, Annie Boyd (who should pad), McVickers and Saunders, the Sparks Bro., J. H. Graham and Jennie Ward were the other people. The drama Norah Creina, in which Mark Moriarty, Annie Britton and others appeared, concluded the programme. Dec. 1, Bryant and Saville, Jennie Hughes, Robert Nickle, Morgan and Mullen, Millie Gale, J. B. Radcliffe and Harry Beckwith.

Academy: Dominick Murray in his familiar sensation, Escaped from Sing-Sing, has drawn large houses. Dec. 1, George France in A Block Game; Billy Sweatnam and Harry and Leonie Mendel.

Lyceum: The Two Orphans, with Mrs. J. A. Lord as Louise; Mrs. Clara Wildman, Henrietta; F. J. Wildman, De Vaudrey; C. W. Taylor, Pierre; and J. A. Lord, Jacques, has drawn paying houses. Dec. 1, F. R. Wren in New York by Gaslight.

Halsted Street: Dec. 1, Chas. E. Emmet in Life on the Border.

Items: It may not be widely known that a circular known as the Rheumatic Review and Tart Journal is sometimes printed and given away in this city. An obscure but ambitious young man, one Elias Ananias Saxby, "edits" this curiosity in conjunction with "Jumpy" Jervis, a rummy old gentleman, whose intellectuality, sobriety, morality and good clothes were once appreciated in Davenport, Ia. Jere Richardson of the Davenport Democrat will doubtless cheerfully give his impressions of "Jumpy" to any one desiring them, provided a stamp be enclosed. "Jumpy" and his protege, Elias Ananias, view all correspondents of dramatic journals in the light of very pernicious and objectionable persons—an opinion which will doubtless cause Messrs. Malowney, Sage, Hall and other gentlemen to feel very blue. Especially does the Rheumatic Review dislike the NEW YORK MIRROR correspondent, and I am in consequence much depressed. The disfavor of two such powerful and influential personages as Elias Ananias Saxby and "Jumpy" Jervis is indeed appalling. If another number of the Rheumatic Review appears (which is happily uncertain) I shall expire.—W. T. Johnson of the Pixley M'liss comb. used to be comedian at the old Academy, under the regime of Charley Gardiner.—Fanny Davenport wants a new play, and has heretofore bravely waded through all MSS. sent in. She struck one of Herr Otto Von Pretzel's "original adaptations" this week, and her good nature was exhausted. In future Edwin Price will act as examiner of plays.—Horace McVicker's placid countenance has been unusually serene this week, for is not a charming young lady, by name Affie Weaver, due at Hooley's Monday with Raymond?—C. C. Collins, for a short period book-keeper at Hooley's, has married the rich widow of the late H. H. Taylor.—Haverly is not the least perturbed at the threats of A. Carlyle Gordon.—Effie Ellsler's caricature reached this city last eve, through the medium of the Philadelphia Miracle.—S. L. Harrell, formerly Chicago representative of the Dramatic News, is now Mr. Philander Richardson, Gilman's Boston correspondent.—Thomas Burnside has been made managing editor of the Telegraph.—J. A. Lord and wife meditate a tour of the West. It is to be hoped they will not be as piratical in their selection of a repertoire as formerly.—J. T. Hinds' co. are momentarily expected home. Their shoes were double-soled when they left.—Much curiosity is felt here to know the facts concerning the ownership of your paper. As the Gas-Man remarks, "Don't they wish they knew!"—Barrett plays week of Dec. 1 in Milwaukee.—C. H. McConnell of the National Printing Company is expected home to-morrow.—We shall lose Herr George Lush. He goes out as musical ditor of Gill's Goblins.—E. H. Macoy of Ottumwa, Ia., has a circuit which comprises Des Moines, Ottumwa, Burlington and Keokuk. I have a personal acquaintance with Mr. Macoy, and commend him to managers as a reliable gentleman. Horace McVicker knows Mac, and would no doubt confirm me.—The Inter-Ocean says: "The NEW YORK MIRROR gives C. A. Byrne a hot scoring this week. It publishes several letters which show the fellow in a most ignoble light. Here is one from his old mother, whom he neglected while enjoying the fruits of his indecent publication. We have had little or nothing to say in the matter of his deeds or misdeeds before, because we had no design to take advantage of his fall to assail him. But the facts implied by the letter of Mrs. Agnes Byrne remove him from any touch of sympathy."—W. H. Crompton has joined the Herne-Belasco comb.—Hoechster's German co. play a version of Our Boys, entitled Die Herrn Elten, at McVicker's to-night.—William Gill will in a short time reorganize his Pleasant Party, replacing the amateurs with capable artists.—Quinlin has shut down on the Sunday night snaps at Hooley's and Sam Pierce feels bad.

BLOOMINGTON.

Nov. 28.—Durby Hall: Wilhelmj to a good audience. There's no fun in his fiddle; no reminder of the "Arkansas Traveler;" no remembrance of the fantastic dance;—he deals with the grandiose of his art, and surrounds his violin with the dignity and classic culture of the Grecian chorus.

Missouri.

ST. LOUIS.

Nov. 20.—Pope's: The benefit for the Blair monument, 24th, was not so largely attended as it should have been. Mr. Pope's Richelieu was a strong and excellent piece of acting, and was superbly costumed. Mr. Warwick as Baradas, Mr. Grierson as Joseph, and Alice Brooks as Julie, were excellent. The balance of the co. were fair. Tuesday, The Gascon was produced, and ran until Friday evening. It was magnificently set, two of the scenes, the Faubourg St. Germaine, and Mary's Tower, Holyrood, being equal to anything ever seen in this city. Richard Halley, the scene artist of Pope's, is attaining distinction very rapidly. Mr. Pope made a good hit as the Gascon adventurer, and Alice Brooks again demonstrated exceptional ability as Mary Stewart. Friday night Mr. Pope benefited in Othello. Dec. 1, the Bowers-Thompson comb. will open a two weeks' engagement, supported by C. F. Thorne, J. C. McCollum and co. Lady Jane Grey is the opening drama. Court and Stage, Hunchback, and Mephistopheles in Petticoats are underlined.

Grand Opera House: Mary Anderson, supported by John W. Norton, Milnes Levick, Atkins Lawrence, etc. Julia, Evadne, Parthenia, Pauline, Meg Merrilles, Juliet and Love were the attractions presented, Milnes Levick appeared only one evening (as Master Walter). John W. Norton was very warmly received. Thursday evening he did a clever piece of character work as Dandie Dinmont, his dialect being perfect. Atkins Lawrence made a fine impression. Dec. 1, the Maretzek Opera co. will appear in Sleepy Hollow. The Bohemian Girl is underlined. 8th, the Troubadours.

Olympic: Tony Denier's Pantomime did a fine business during the week. George H. Adams is undoubtedly the best clown now appearing in pantomime. The specialty people and pantomime are also good, but new tricks and new business are required to make their version of Humpty Dumpty entirely attractive. Dec. 1, Haverly's Colored Minstrels.

Splinters: The Globe Theatre will open Saturday night with new seats and otherwise improved and renovated. The Black Crook is the opening attraction. The prices have been raised to twenty-five, fifty and seventy-five cents.—Lillie Hall and her burlesque troupe were the attraction at the Theatre Comique during the past week. A good variety show was given in addition.—Charles Diamond, the harp song-and-dance man, has organized a co. for a tour through the provinces.—Joseffy, the piano virtuoso, concertizes here for the last time Saturday afternoon.—Eli Perkins had a big house at his lecture 25th.—Carlotta Patti will give concerts here Dec. 1 and 2.—Gustave Satter, the "peerless poet of the piano," will give a concert Saturday evening at Mercantile Library Hall.—Fanny Davenport will commence an engagement at the Grand Opera House 8th.—Friday evening Charles Pope appeared as Othello to a fine audience, the occasion being his benefit. He was presented with a magnificent silver service, valued at $1,000.—Lotta will soon make her annual appearance in St. Louis at the Olympic. She appears regularly at that theatre since the death of Ben DeBar.—Col. Decker of the Globe engaged a number of people in Chicago, through an agent. Six of them arrived here on Thursday morning, and they had been connected with Maretzek's Pinafore co. at McVicker's. They did not like the appearance of the Globe, and two of these, Marian Knight and Maggie Braver, declined to fill the engagement, although without means. Manager Decker threatens suit if they refuse to carry out the contracts made for them.—John W. Norton had a glorious reception last night, and made a superb Mercutio. After the death scene a long and sustained call brought him before the curtain.—The Troubadours will succeed Maretzek's troupe at the Opera House. Charles J. Crouse, the business agent, is here.

ST. JOSEPH.

Nov. 29.—Tootle's: Forbes' Dramatic co. 21st and 22d, with matinee, in Our Boarding-House, Uncle Tom's Cabin and Black Diamonds, to good houses. Low prices did it. 27th, Carlotta Patti; large audience. Fred Paulding and co., 5th and 6th. Robert McWade, 9th.

Michigan.

DETROIT.

Nov. 30th.—Detroit Opera House: Rice's Evangeline co. drew its old-time admirers again to witness the gyrations of Le Blanc, the omnipresent Lone Fisherman, the ponderous Katherme, and to listen to charming music allotted to the share of Gabriel and Evangeline. They left here for Philadelphia direct, opening there Dec. 1st for a two weeks' engagement. Bangs the Disbanded should have filled this week. Next week lucky "Jack" Haverly will hold sway, presenting his Mastodons for two nights and Juvenile Pinafore co. the remainder of the week. The week following, McDonough's M'liss comb., with Annie Pixley, will occupy this house. Whitney's Grand: Grau's Comic Opera co. is no more. After giving eleven performances in this city to fair business (better by far than they have played to for weeks past) they were at last compelled to give up the ghost. Manager Whitney found the co. nearly stranded at Milwaukee, and in order to have them fill their dates with him on his Michigan circuit and here, he advanced the necessary funds to keep them together. The co. lay their bad luck or ill success to their mismanagement from the start, Laurent, Corelli and Hosmer suffering most heavily, but the chorus and all being without means to proceed to New York. Alice Hosmer has fortunately secured an engagement with Wilhelmj for his concert troupe and goes to California with him. There is some sort of understanding that there is to be a reorganization of this troupe on a more solid basis, if the remnants reach New York in good shape. This week Wilhelmj, assisted by Max Vogrich and Signora Salvotte, gives a concert Dec. 3d, and N. D. Roberts' Humpty Dumpty co. for remainder of the week. Next week Ford's Juvenile co. in Pinafore and Fatinitza, all the week.

GRAND RAPIDS.

Nov. 28.—Powers' Opera House: 21st and 22d, Padgett and Bassett's Bric-a-Brac co. played to very poor business. They gave a very tame entertainment. 26th and 27th, Nick Roberts' Humpty Dumpty troupe to very fair business, considering the weather. The entertainment given was first-class in every respect. Coming: 28th and 29th, the Wilkinsons will present Uncle Tom's Cabin; Dec. 1 and 2, Ford's Juvenile Pinafore co.; 5th, Wilhelmj. Luce's Hall: Duprez & Benedict's Minstrels 5th. Smith's: This house has done a very fair business during the past week. The principal attraction has been Con Fredericks and the Gloss Brothers in their athletic feats. They were well received. The co. also includes Maggie Nichols, slack-wire artist; Redmond and Blake in their lightning changes, and Kitty Wells in her vocal selections. Manager Smith promises a big bill for next week.

KALAMAZOO.

Nov. 28.—Union Hall: Bric-a-Brac co. 24th and 25th, to small houses. Wilkinson's Uncle Tom's Cabin 27th, to a crowded house; cheap admissions; 9th, Haverly's Juvenile Pinafore; 11th, Graves-Boniface co. in Queen's Evidence; 15th, John Denier's Humpty Dumpty troupe; 16th, Wallack's Four-Star comb. in Comedy of Errors; 23d, Remenyi.

MUSKEGON.

Nov. 28.—Opera House: Gether Bristol comb. 28th, to light business. Wilkinson's Uncle Tom's Cabin co. Dec. 1. Duprez & Benedict's Minstrels 3d. Wallack's Four-Star comb. 9th and 10th. Denier's Humpty Dumpty co. 11th.

ANN ARBOR.

Nov. 28.—The Wilkinsons in Uncle Tom's Cabin Nov. 21; full house. Booked for Dec. 1, Haverly's C. C. C. P. co.

Wisconsin.

MILWAUKEE.

Nov. 29.—Grand Opera House: The Bowers-Thompson comb. played four nights and two matinees to very fair business, beginning 26th. Thanksgiving was a good day. This co. has been assailed upon all sides. I will reserve making any comments, except that the support to Mrs. Bowers and Miss Thompson is not what it ought to be; still, they gave general satisfaction. Dec. 1, one week, Lawrence Barrett.

Milwaukee Theatre: Is being well patronized. The Seamons and the Fieldings proved a good card. Der and Ella Howe, the crack shots, remain another week. Oscar Willis is retained as stage manager, vice Gus DuBois bounced. New faces Dec. 1: The Carrolls, the two Haleys, song-and-dance: Lulu Francis, Trixy Vernon, Nellie Massa, serio-comic vocalists; Sam Deerin, musical moke. Departed 3d: The Seamons, the Fieldings, Peasley and Vennetta, Chas. Hillyer, Nettie West.

MADISON.

Nov. 27.—The Bowers-Thompson comb. 25th in The Hunchback. A good audience greeted the co. The play was well presented, and the company first-class in every respect. Mrs. Bowers retains her well-earned reputation. Miss Thompson, as Helen, proved a success. Haverly's Juvenile Pinafore is billed for Dec. 2. His paper is the finest yet seen in the West.

BELOIT.

Nov. 29.—The Dillon-Blaisdell party in Our Next President 21st, to large and delighted audience. 22d, Georgia Jubilee Singers; poor show, poor house. Nothing else billed.

Minnesota.

ST. PAUL.

Nov. 29.—Opera House: 21st, Milton Nobles opened for two nights and matinee in his popular dramas, A Man of the People and The Phoenix, to good houses, and was well received. Mr. Nobles, as the ubiquitous hero of each play, displayed a great deal of ability, and showed that he is one of the best character actors on the stage. Mr. Nobles was well supported by Fanny Lewis Burt, Alice Baldwin, and M. B. Curtis. Mr. Nobles is a genial fellow and a gentleman withal, and has the confidence of the public. 24th, a large and elegant audience, composed of the elite of our music-loving people, gathered at this house to greet the piano virtuoso, Herr Rafael Joseffy, in his second and farewell concert. Great expectations of enjoyment are entertained by our lovers of amusement at the announcement of the appearance, Nov. 28 and 29, of Haverly's Juvenile Pinafore co. It is one of Haverly's Enterprises—that is a sufficient guarantee to the public of a good performance. Several combinations are writing for dates.

Conley's Varieties playing to good business.

Iowa.

KEOKUK.

Nov. 28.—Januschek will appear for the first time here Dec. 2 and 3. She is very modestly billed, but the newspaper influence is being brought heavily to bear by lengthy editorials and such. The Saville English Opera comes 17th and 18th, and as nothing is booked or announced between Januschek and it, they will in all probability have large audiences both nights, as Keokuk certainly has a music-loving people.

New York.

BROOKLYN.

Dec. 1.—Haverly's: We have seldom seen people laugh so soundly and heartily as did those assembled to witness the action of The Tourists last week. The laughing was infectious, and was not for one moment suffered to die. It is needless to say that full houses were the result of such a strong attraction. Octoroon was presented Monday evening to good house. The piece was splendidly mounted, and was well received. An Iron Will follows.

Park: The Weathersby-Goodwin troupe played to splendid business last week, and between the beauty and gracefulness of Eliza Weathersby and the wit of "Nat," the audience was captivated. Sothern opened Monday evening to good house. Kate Claxton next week.

Academy: Uncle Josh played to fair business last week. Dec. 2, Emma Thursby concert.

Volks: Billy Barry's original sketch, Mulligan Guards vs. Skidmore, Jennie Morgan, Mullen and Magee, the Four Planets, which are McDermott, Sheehan, Kennedy and Clark, Harry and Minnie Wood, Prof. White, Dashaway Charlie, besides the stock co., this week.

Court Square: Last week, Mississippi Serenaders played to the proverbial Court Square audience, which is largely composed of empty seats.

Items: Opera House closed.—To show

how popular the NEW YORK MIRROR is with the variety actors (its popularity with the followers of the legitimate is undisputed), one evening last week we happened to come in contact with a number of gentlemen of the profession, and, upon mentionmng THE MIRROR, every one of them said they read it every week.—Mme. Delmar's troupe remain another week at the Olympic.—The amateurs have started a patent outside newspaper. This is a most favorable moment for members of the profession to retaliate upon their common foe. Let them whisper words of encouragement to the amateurs in this n wspaper enterprise, and if the result don't cure them of their hot-headedness, they either possess more brains than we give them credit for, or they hold in their hands the purse of Fortunatus.

BUFFALO.

Dec. 1.—Academy: The first four nights of last week, the Revellers comb. appeared before very light houses. The last two nights and Saturday matinee, Barlow, Wilson, Primrose & West's excellent troupe of minstrels appeared to very large audiences, and were in every way worthy of the good attendance. Dec. 1, Widow Bedott opened to a good house—four nights. We are to have Emerson's Megatherians for Friday and Saturday. Commencing the following week, Sargent's Comedy co. appear in Contempt of Court.

Shelby's Adelphi: This week Mme. Idaletta and Mons. Wallace appear in their wonderful performance of eating, drinking, writing, etc., under water; the Clipper Quartette, Mlle. Malmburg and Rosa Blair vocalist; Joe Lang, Ethiopian comedian; Ada Forrest, vocalist; the Irish comedians, Fields and Leslie; the dialect and mimic comedian Harry C. Stanley; Messrs. Crumley and DeForrest, Ethiopians; Harry Leavitt in German specialties; Carrie Howard, vocalist, and Mons. Thomas Leavitt the contortionist make an unusually good bill.

St. James Hall: Monday evening of this week the New York Miniature Opera co. appear in Pinafore and the comic opera of Box and Cox. Popular prices are to be in order, and doubtless they will play a successful engagement.

Item: May Fiske's troupe of English Blondes held forth at the Hall the three last nights of last week, to good houses of the sterner sex.

TROY.

Dec. 1.—Griswold Opera House: 24th and 25th, Sargent's Comedy co. presented Contempt of Court, and Forbidden Fruit, to poor business. 27th, 28th and 29th, the Foy Sisters in Mischief. Thanksgiving matinee good house, balance very bad; but from no fault of the company. The management of this place is very bad; it will probably soon change hands. The following are booked: John P. Smith's Tourists 5th and 6th. Rand's: 27th and matinee, Oofty Gooft in Under the Gaslight. Business good. 28th and 29th, the Origmal Big Four Minstrels, to full houses. 2d and 3d, Aldrich and Parsloe present My Partner; 4th and 5th, Reeves' Opera co. in Pinafore. Grand Central: The following co. for the coming week: Harry Budworth, Charles Waterfield, Paddy and Ella Murphy, Ella Warner, Billy Maloney and Mabel Gray, Clooney and Ryan. Business good and paying.

ROCHESTER.

Dec. 1.—Grand Opera House: During the entire past week Clinton Hall's Strategists have occupied the boards at this house, and as a whole the business has been quite good. To-night, May Fisk's Blondes; 2d and 3d, Barlow, Wilson, Primrose and West; 4th, 5th and 6th, Dickie Lingard; 11th, Scott-Siddons; 12th and 13th, Emerson's Megatherians. Corinthian Academy: Sargent's Combination in Contempt of Court and Forbidden Fruit, played 26th, 27th, 28th and 29th, to poor business.

WILLIAMSBURG.

Nov. 29.—Our Boarding-House did a large business the past week. W. H. Lytell, Seldon Irwin and Charles Abbott were very good as Gillipod, Elevator, and Dalrymple; while Rosa Rand, Pearl Eytinge and Alice Hastings, as Beatrice, Mrs. Eligible and Betty, were all that could be desired. Dec. 1, Den Thompson as Joshua Whitcomb; 8th, Robson and Crane; 15th, Criterion Comedy Co. Berry's: Business good last week. Dec. 1, a variety olio and The Brigand Queen.

AUBURN.

Dec. 1.—Academy: 24th, Smith, Waldron, Morton & Martin's Big Four Minstrels gave an entertainment which was the event of the season, in this line. The house was packed. Every man in the company is an artist. Opera House: Nov. 27, New York Miniature Opera co. in Pinafore (will they EVER cease?) to light business. It should have been a good show night; but—we have had our fill of Pinafore. Item: Academy, Dec. 1, Sargent's Comedy co. in Contempt of Court.

UTICA.

Dec. 1.—Opera House: Oofty Gooft 26th, to fair house. The Big Four 27th, to small matinee and $615 house in the evening. Gus Williams 28th, to fair house. Aldrich and Parsloe hold the boards to-night, playing to fair business. Dec. 19, Berger Family. National: Have been playing to fair houses. New faces: Alice Sherwood, Annie Howard and Vickie Lewis, Dashington Bros., and W. W. Long, an old Utica boy.

ALBANY.

Dec. 1.—Leland Opera House: Kate Claxton and co. week ending 29th in The Double Marriage and Two Orphans. Business very large; 3,500 people at the two Thanksgiving Day performances. 1st, Robson and Crane, three nights. Balance of week, My Partner. Martin Hall: Oofty Gooft: bad show and bad co. Tweddle Hall: 27th and Dec. 1, Remenyi.

OSWEGO.

Dec. 1.—The Origmal Big Four Minstrels came 25th, to good house and gave a fine entertainment. Our German Senator (Gus Williams) gave excellent satisfaction 26th, to fair business. Lehmen's P—— co. pleased good houses at matinee and evening performances 27th. Berger Family 12th.

ELMIRA.

Dec. 1.—Opera House: Holman Opera co. in Chimes of Normandy and U. S. Reg'lars, 27th, two performances, to good business. Gus Williams, booked for Dec. 5, has cancelled. Frank Chanfrau in Kit, coming 11th.

HORNELLSVILLE.

Dec. 1.—Shattuck Opera House: 24th, Mrs. Candee's Juvenile Pinafore to immense business. They would have remained another night had not so many reserved seats been sold at Corning. 27th, McAllister's Minstrels, to large business.

BINGHAMTON.

Dec. 1.—Academy: Bryant's Minstrels 27th, to good house. Gus Williams appears 1st, Barlow, Wilson, Primrose & West's Minstrels 5th.

OWEGO.

Nov. 28.—Hi Henry's Minstrels came 27th to a crowded house.

Connecticut.

HARTFORD.

Dec. 1.—Roberts' Opera House: We have had an unusual scarcity of performances for Thanksgiving week, the Bergers and Sol Smith Russsel opening on Monday night to poor business with a good show. On Thanksgiving night Robson and Crane capped the climax with their performance of the two Dromios, having nearly $1,500 receipts, and turning away hundreds who would have willingly gone in had there been even standing-room. The performance was excellent. The following night Ada Cavendish gave a splendid rendering of Beatrice in Much Ado About Nothing. The support was fair, the wardrobes elegrant, and altogether the performance deserved much larger business than it received. The house of the night before and bad weather both operated against the co. This week we have Murphy's Juvenile Pinafore co. to-night and Tuesday; Wednesday the California Minstrels, a new organization, with Cool Burgess and other well-known names in the co.; Thursday, The Tourists in their pleasing sketch.

New National: Business has been A1 and the performances well up. There was nothing worthy of special mention, unless it be the comedy of Squabbles, by Bob Ferguson, in which he himself sustains the character of a strong-minded female, and reminds one of Neil Burgess. The piece was a hit. Departures: El Nino Eddie and Mabel Pearl, to Philadelphia; the Morrisseys and Maude Leigh, to New York, and DeWitt Cooke, to Providence. New people this week: Devlin and Tracy, Frank Osborne, Lester Howard and Lizzie Hunter, Ada Lammer, Dollie Sharpe and Sam Lang. Remaining: Alice Gleason, Andy Leavitt, Ned West, Bob Ferguson and Sallie Mason. Gus Williams' burlesque of Sir Joseph Weissbeer is underlined for the 8th.

WILLIMANTIC.

Nov. 29.—Morris & Colton's Dramatic co. in Bartley Campbell's Vigilantes 27th, to the largest house of the season. The piece deserves more than passing notice for the creditable manner in which it was produced. George O. Morris as the gambler is an elegant bit of character acting, and in some of the scenes painfully real. Harry Colton, who has appeared here before, was seen to unusual advantage, and in his scene with Hester Morgan (Miss Delmar, a very clever actress) elicited storms of applause. Frank Tannehill played the part of Joe Comstock in a careful, conscientious way and deserves great credit. Miss Cole as Violet was all that could be desired, while the other roles by Misses De Lacy and Vaughn and Messrs. Walsh, Murray, Lewis, Andrews and Bellamy were ably filled. The performance as a whole was the best seen here for years. Nothing booked before Dec. 15, when our new Opera House will be completed. The opening attraction has not been named as yet.

MERIDEN.

Dec. 1.—Town Hall: Bartley Campbell's great play of The Vigilantes, interpreted by Morris & Colton's Dramatic co., came 29th to the full capacity of the hall. Seldom has a stronger organization been presented here. The piece was superbly mounted, and the different parts excellently rendered by Messrs. Morris, Colton, Tannehill, Walsh, Murray, and Misses Cole, Vaughn, De Lacy and Delmar. The drama must have been written in one of Bartley Campbell's inspired moments, as it is intensely emotional and humanly interesting, depicting as it does the early days, the trials and tribulations of the Argonauts, and presenting a better view of their life than the famous Danites.

NEW HAVEN.

Dec. 1.—Coe's: Nov. 24, Robson and Crane in Comedy of Errors had a big house, and surprised the audience by having a remarkably good support. Murphy's Miniature Pinafore co. gave five performances this week to very good business. 29th, Ada Cavendish made her first appearance, as Beatrice.

Grand Opera House: The Standard Theatre co. gave two Thanksgiving performances of Almost a Life, to immense audiences. 2d and 3d, John P. Smith's Tourists.

Item: Next week, at Coe's, Col. Joe Blakeslee, of bill-posting fame, will receive a benefit from the California Minstrels.

BRIDGEPORT.

Dec. 1.—California Minstrels, good show, light house, 28th; 29th, Murphy's Miniature Pin. to good house; Dec. 3, Isaac C. Varian comb.; 6th, Robson and Crane; 9th, Lester Wallack; 10th, Sprague's Georgia Minstrels; 16th, John McCullough; 20th, C. H. Smith comb.; 24th, Haverly's Church Choir Pinafore; 27th, Oofty Gooft comb.; 31st, Criterion Comedy co. in Our Daughters.

WATERBURY.

Dec. 1.—City Hall: 25th, California Minstrels gave poor satisfaction to small audience. 27th, Berger Family and Sol Smith Russell gave a pleasing entertainment. 28th, Murphy's Juvenile Pinafore co., to full houses. Dec. 1, Billy Arnold's Minstrels; 10th, Lester Wallack. At the Comique everything is lovely.

DANBURY.

Nov. 30.—Opera House: 25th, Billy Arnold's Big Twelve Minstrels to light houses. 26th, California Minstrels; fair business. Dick Sands' comb. 27th, to medium business.

Rhode Island.

PROVIDENCE.

Dec. 1.—Opera House: The Black Crook was finely brought out first four nights of last week, and drew big houses, and gave way 28th and 29th to Robson and Crane in The Comedy of Errors, who entertained large audiences. The Black Crook will be resumed to-day for a week. Excursion trains will run on all the roads and a good week is looked for.

Low's: Aldrich and Parsloe's My Partner proved a big success. Business very fine. Dec. 4, 5 and 6, Oofty Gooft and co. in Under the Gaslight.

Theatre Comique: New arrivals are the Four Eccentries, Perry, Magrew, Curdy and Hughes; the Peasleys, Tommy and Annie Dayton, Baby Bindley, Prof. Bindley, Laura Bennet, Capitola Forrest, DeWitt Cooke. Sir Joseph Weissbeer continues another week.

Massachusetts.

BOSTON.

Dec. 1.—The last week has been brilliant in theatricals. All the theatres did a good business, and on Thanksgiving Day hundreds were turned from the doors, unable to gain admission.

Dr. Clyde at the Museum is a great success, and will hold the boards for some time. I see no reason to change or modify the opinions already expressed. Dr. Clyde trenches on the domain of farce; indeed, it contains material for half a dozen farces. It is full of absurdities and the most ludicrous situations; the dialogue is humorous and witty. It is especially commendable for the purity of tone and the uninterrupted interest which marks its action—so that altogether the play is one of those amusing productions that will entertain an audience for the space of about two hours, leaving them full of wonder and amusement as to the pleasure they have received, after carefuly analyzing its merits and defects. Were there any doubts of the public love for pure art and refinement, it would be dispelled by a comparison and study of our theatre attendance for a short period. The modern Athens appears to laugh and enjoy the good in life when the good can be found. The acting of the Museum co. is deserving of warm praise. Mr. Warren once more comes to the front as Higgins. The great comedian was indeed at his best. His performance was of the most mirth-provoking description from beginning to end, and commanded laughter and applause. Mr. Burrows is deserving of many compliments for his excellent rendition of Dr. Clyde. His idea of the character is an excellent one and he nightly makes a hit with the audience. Ben Graham as Lord Hammond was well dressed, gentlemanly and successful. The character of Mr. Mecker fits George Wilson like a glove, and it would be difficult to distinguish the many fine points made by the actor. Mary Cary has been warmly received by her many Museum friends, and in the character of Julie she was specially fine, increasing her popularity tenfold and leaving me no room to doubt her sterling abilities. Willie Seymour, Gus Nolan, Mrs. Vincent, May Davenport, Alice Carle, Kate Ryan and L. J. Loring were in keeping with the general excellency of the cast. Willie Seymour has proved himself a most excellent stage manager. Most careful attention is given to the mounting of plays, and the minutest details are strictly adhered to. Friday evening the favorite leading lady, Annie Clarke, will be the recipient of a benefit, when London Assurance will be acted for the first time this season. 8th, Duke's Motto.

The Brook at the Globe has been an object of interest in amusement circles. The Globe Theatre has never met with such an extraordinary series of full houses before. Business for three weeks with the Crook was enormous, and during the past week it has even exceeded that of the last week of the Crook. The Troubadours are great favorites in this city, and well they might be, for they give one of the most charming and laughable entertainments I ever saw. I shall, first of all, turn my attention to Nellie McHenry. This lady is a thoroughly polished and accomplished actress. She plays with charming vivacity and sprightliness, and the grace with which she invests her characters quite wins the heart of her audience. Her skill as a vocalist is already recognized by her many admirers. Nate Salsbury is an excellent actor and gives a strong and very pleasing rendition of his character. His recitations and imitations are given in a most admirable manner. John Gourlay is a very talented young man and is always successful here, and is approved and applauded both by the press and the audience. Helen Dingeon adds much to the success of the piece. Her voice is clear as ever and has gained in freshness. She is a true artist in every sense of the word. There is no straining after effect and she sings very correctly and with dramatic power. John Webster carried off a large share of the honors and fills his part to the satisfaction of the audience. The Brook was mounted handsomely, and Mr. Stetson deserves great credit for the richness displayed in stage appointments. This week Ada Cavendish makes her first appearance in Boston. The bill for the week is Mercy Merrick. This was the last piece that was played at the old Globe Theatre when it was destroyed by fire in May, 1876. Carlotta LeClercq was then the Mercy Merrick. The engagement of Miss Cavendish promises to be a most successful one, and it will be no fault of the manager if his hopes are not realized, as everything has been done to make Cavendish a success.

Mr. Sothern's engagement at the Park Theatre was brought to a close on Saturday evening. During the past week he has played to good business, and in a varied series of characters, including Dundreary's Brother Sam and Lord Dundreary. Mr. Sothern's performance of the above characters probably approaches as near perfection as is allotted to mortal power. Every word that is uttered, every gesture, every movement, every facial expression is the result of close and assiduous study, mellowed by long practice. The supporting company were seen at their best. Messrs. Blakely, Lamb, Julia Stewart and Laura LeClaire particularly distinguished themselves. The setting of the plays during Mr. Sothern's engagement have never been surpassed in this city. This week the ever favorite Weathersby-Goodwin Froliques in Hobbies.

Charles L. Davis appeared at the Gaiety Theatre in the play of Alvin Joslyn. The play seemed to afford satisfaction to the audience, as the houses have been good, and the engagement continues for this week. Mr. Davis is only an imitator of John Owens and Den Thompson, and I could see nothing original in his acting. Of the play and the company let me draw the mantle of charity—silence. The play was mounted in a careful manner, and Manager Wentworth is, as usual, to the front in good scenery, etc.

Nothing new can be said of the Howard, as the business continues up to the usual standard. Since Mr. Hart assumed the management of this theatre, crowded houses have been in order nightly. Last week the play of Rum was one of the principal attractions, with a fine variety bill. This week an entire change of bill, introducing some new specialty artists and a new drama.

The Lilliputians are filling Horticultural Hall to its utmost capacity. The performances attract the elite of the city, and receive the endorsement of all pleasure-seekers.

SPRINGFIELD.

Dec. 1.—Remenyi in concert 24th, to fair house. Robson and Crane 25th, in the two Dromios, to fair business. Boston Museum co. 27th in Diplomacy, to packed house. The Bergers and Sol Smith Russell 28th, to light house; show good, but stormy night. Reeves' Park Garden Pinafore co. 28th, matinee and evening; light houses. The concert between the acts by the orchestra was very fine. This week, Oofty Gooft in Under the Gaslight 2d, and California Minstrels 5th. This latter troupe, headed by Cool Burgess, is backed by parties in this city, and will probably have a large house. Lester Wallack 15th.

LOWELL.

Dec. 1.—Huntington Hall: 20th, Jefferson as Rip Van Winkle, supported by Henrietta Vaders and a strong. co., to a packed house. Mrs. Burnett, one of the co., had a valuable gold watch stolen from her dressing-room, which was recovered. Mechanics' Hall: 27th, Hoffman's Panorama and Marionettes, afternoon and evening, to fair audiences. Items: Dec. 8, Sol Smith Russell and Berger Family; 16th, Fatinitza.—The N. Y. MIRROR is for sale at all the principal newsstands here.

TAUNTON.

Dec. 1.—Lina Tettenborn, in the Milk Vender, appeared 22d to a poor house. Reeves' Pinafore Opera co. 20th, good show and good house. Lilliputian Opera co. in the operetta Pocahontas appear 2d. Mrs. Scott Siddons in a reading, 3d; New Orleans Minstrels, 4th, and Oofty Gooft is booked for an early appearance.

FITCHBURG.

Nov. 28.—Boston Theatre co. Dec. 10. Nothing else booked.

New Hampshire.

CONCORD.

Nov. 29.—Opera House: The Ideal Pinafore company drew a large audience 24th. The only date secured at present during December is the 19th, by the Oofty Gooft comb. Lawrence Barrett's managers are in communication with Horatio Hobbs of the Opera House concerning dates.

MANCHESTER.

Dec. 1.—Smyth's Opera House: The Salsbury Troubadours 22d, to good audience. The Ideal Opera co. sang Pinafore to a $1,000 house. Nothing booked for next week.

Maine.

PORTLAND.

Nov. 28.—City Hall: Dec. 5, Boston Ideal Opera co. in Fatinitza. 6th, matinee, Pinafore, by same co. Theatre: 21st and 22d, with matinee, Boston Museum co. in Diplomacy, to good business. 27th, 28th and 29th, with Thursday and Saturday matinees, Lillie Joyce in Hidden Hand. Frank Curtis will appear as Wool, and theatre-goers anticipate a treat.

BIDDEFORD.

Nov. 29.—Charles L. Davis in Alvin Joslyn, supported by the Gaiety Theatre co. of Boston, Dec. 19 and 20.

New Jersey.

NEWARK.

Dec. 1.—Grand Opera House: 27th, matinee and evening, Standard Pinafore co., good houses. Amateurs on 26th (murdered the King's English) to immense business. Dec. 3, Thursby concert 6th, Den Thompson in Joshua Whitcomb.

Newark Opera House: Ada Cavendish played to crowded houses on Thanksgiving day and evening. On 26th, as I predicted, she played to nothing, as the amateurs played at the other house. 3d and 4th, Haverly's Church Choir Pinafore co. 4th and 5th, Big Four Minstrels. 8th and 9th, Vigilantes. 11th, 12th and 13th, Gotthold's Octoroon co.

Waldman's: Irving's Royal Jackets-Chys Japanese troupe, with Little All-Right; Georgie Kaine, Bernard McCreedie, Mlle. Marie Desiree, and the Irish Four, Williams, Edwards, Miles and Daly. Aurora Floyd will be given until Thursday evening, when Oliver Twist will take the boards. The announcement of Miss Effie Johns' return will improve the audiences here in quantity and quality. She deserves a metropolitan engagement.

If there is any one thing that Alderman Littell of Newark dislikes more than another, it is amateur dramatics. He admits, sorrowfully, that Newark is the hot-bed of amateurs, and longs for the day of their extermination. One evening, a few weeks since, he had some business with Mayor Hopper of Jersey City, and having put on his chest-protector of rye-and-rock, he proceeded thither by the 5:30 train. After arranging his municipal affairs, he concluded to visit the Union Square and enjoy French Flats. He was pacing leisurely down the street toward the ferry, when the dazzling glare of Tommy Shay's Academy of Music flashed upon him. He hesitated a moment, and his fate was sealed. He entered, approached the box-office, and, contrary to his usual custom, purchased a ticket. He was escorted to a delightful pew in the centre of the well-filled house, where, with his usual sang froid, he opened his programme, glanced at it, saw Romeo and Juliet at the head of the paper, then proceeded to read some of the stale jokes, such as are always found in theatre programmes. Well, after Wagner's orchestra had played the Turkish Reveille six times (the last five times by request), the curtain was rung up, and the actors appeared. The Alderman looked at them, then at the programme, and was noticed by persons who sat near him to gasp for breath. After a moment he summoned sufficient strength, and seizing his hat, rushed out of the door and down the stairs, where he met Mr. Shay. "Why did you not tell me that they were amateurs?" he demanded. "You did not ask me, sir," "But, my dear sir, you should tell everyone. I have avoided these amateurs in Newark upon all occasions, and here I am trapped in a strange city. Are they playing in New York also?" His distressed look touched the heart of Mr. Shay, and he ordered the ticket-seller to return the Alderman his money. The Alderman rushed to the depot and returned to Newark by the 9 o'clock train.

JERSEY CITY.

Dec. 2.—Academy of Music: A Celebrated Case drew good houses last week. Thanksgiving night attracted the largest house of the season. Nina Varian played Adrienne conscientiously, and Charles Thorne made an effective Jean Renaud. There was for the first time since the theatre opened no matinee Saturday. Last night Kate Claxton and Charles Stevenson opened in The Double Marriage. Thursday night The Two Orphans will be put on for the balance of the week. The attraction booked for next week is the Gorman Church Choir Pinafore co., under management of James H. Meade.

TRENTON.

Dec. 1.—Taylor Opera House: 26th, Adelaide Neilson appeared in Romeo and Juliet, and gave a good performance to a large house. 27th, E. F. Clark's Fifth Avenue co. gave two performances, Uncle Tom's Cabin and East Lynne. 28th, Campbell's Galley Slave co. gave a magnificent performance. Dec. 1, F. S. Chanfrau in Kit; 4th, Sprague's Georgia Minstrels; 6th, Haverly's Church Choir Pinafore; 11th, Den Thompson.

PATERSON.

Dec. 1.—Daly's Divorce co. appeared on Thanksgiving to splendid business. Bartley Campbell's Galley Slave was given to fair business 20th. Expected to return soon. To-night and to-morrow night, Haverly's Pinafore co. Chanfrau in Kit 4th. Gus Williams 17th.

Pennsylvania.

PHILADELPHIA.

Dec. 1.—Walnut: Rice's Evangeline comb. commenced a two weeks' engagement on Monday, appearing in Evangeline. They will do a big business.

Broad: Ford & Zimmerman's Opera troupe in Chimes of Normandy this week. George Denham assumes the character of Gaspard, in which he has no equal on the stage—Blanche Chapman as Germaine and Lizzie Annandale as Gertrude.

Park: Fourth and last week of the New York Park Theatre co. Champagne and Oysters is the attraction. 8th, Aldrich and Parsloe in My Partner.

Chestnut: Monday, Tuesday and Wednesday, Our Girls will be presented for the last time. Balance of week, Our Boys will have a reception. Audiences only fair.

Arch: The management received a telegram on Saturday from Mr. Bandmann, stating that all the wardrobe and properties of his co. were destroyed by fire at the Grand Opera House, Toronto, and that he could not appear till Dec. 4. The theatre will be closed till then.

Academy: Second and last week of Ruth to full houses.

North Broad: F. L. G. continues to attract crowds every night. It will hold the boards for some time.

Wood's Museum: Three Years in a Man-Trap, and The Staff of Diamonds, will be played this week.

Eleventh Street Opera House: An entire new (?) programme is offered by Carncross' Minstrels. New National: The Vigilantes, with a good co., is billed for this week. 8th, Watson, Ellis & Kernell comb. Standard: No new attractions for this week. Business fair. Grand Central: New—Martell Bros., Raymond and Murphy, Clark and Edwards, H. C. Norton and Blanche Granger, Nellie St. John, Young Ajax, Mabel Pearl and Jas. Roche. Good business. Alhambra: Lucy Adams and Guy Linton, John and Emma Whitney. Price and Schotzer billed as new.

Items: Manager Crossy of the North Broad is writing another opera (t. g.).—The engagement of Haverly's Juvenile Pinafore at the Park has been cancelled.

PITTSBURG.

Dec. 1.—Opera House: Haverly's Mastodons concluded a good week's business 29th. This week Emma Abbott is with us, and gives Paul and Virginia, Bohemian Girl, Chimes of Normandy, Faust, and Romeo and Juliet. 8th, Criterion Comedy co.

Library Hall: Pat Rooney comb. 4th, 5th and 6th. Williams' Academy: Business continues large. Dec. 1: Don Ferrayra, Mullen and Morris, Nina Bach, the Aikens, Russell Brothers, Wingfield and Gregory, Turner, Welsh and Harris, Bob Milligan and Ada Adair. Trimble's: Business good. Beginning Dec. 1, Sara Le Fevre's Female Minstrel and Parisian Folly co., La Belle Pauline, and Harvey Collins, supported by the regular co., in Pink Dominos.

Items: Lillian Spencer will shortly be tendered a benefit at Library Hall. On the retirement of Emily Rigl from Bartley Campbell's Galley Slave comb., Miss Spencer will assume that lady's role.—Jerome Stansil of the Academy broke his arm while performing 24th.—The "free" variety shows in this city will very likely be closed permanently, the courts having "shut down" on them, declaring their business as now conducted illegal.

POTTSVILLE.

Nov. 28.—Quite a large and fashionable audience was attracted to the Academy 24th, to see Fatinitza. Jeannie Winston as Fatinitza and Lieutenant Vladimir, alternately, was immense—there is no other word to describe it. Sallie Reber was a bewitching Princess Lydia. Mr. Hamilton as Count Timofey Kantschakoff, and Mr. Hogan as Izzet Pasha, were capital; but Mr. Morgan as Julian, the Special Correspondent, scarcely came up to the requirements of his position. 26th, Kerry Gow, by Jos. Murphy. The audience, though not large, was thoroughly appreciative. 27th, Sprague's Original Georgia Minstrels gave a fine entertainment. Item: Mr. Mishler's liberality in catering to our amusement-goers is liberally appreciated.

BRADFORD.

Dec. 1.—Robert Fraser's Novelty co., booked at Opera House, for Nov. 27th, cancelled all its oil region dates. Haverly's Mastodons two nights, Dec. 18 and 19. Mrs. Candee's Juvenile Pinafore co. at Opera House 2d. They will make the Oil Region Circuit under the management of Wagner & Reis. Richmond & Von Boyle in Our Candidate Dec. 24 and 25. Harry Webber's Fip and Tuck co. appear Dec. 10. May Fiske's Blondes, under the management of Leon & Daum, played successful engagement at the Comique last week. They have been re-engaged for the coming week.

EASTON.

Nov. 30.—Bartley Campbell's Galley Slave 24th, with Maude Granger and Emily Rigl. The performance was a grand success, dramatically and financially. Mr. Campbell, who was present, was called out and received a perfect ovation. 25th, Fatinitza by Fatinitza Opera co., an aggregation of most decided mediocrity, both in song and action. An indifferent house. 28th, Jane Coombs in Camille to a good house. That Jane Coombs did her work artistically "goes without saying," but her support was atrociously bad. 29th, Chimes of Normandy by Fatinitza Opera co. Small house.

WILKESBARRE.

Nov. 28.—Mahn's English Opera co. appeared in Fatinitza 26th, to fair business. This is one of the best entertainments we have had for some time. 27th, the Kate Thayer Concert co., to poor business; this may be accounted for by the great number of musical entertainments we have had of late, as the concert was first-class in every respect. The following are so far booked for December: 3d, Gus Williams; 4th, Steele Mackaye comb.; 6th, F. S. Chanfrau; 10th, Big Four Minstrels; 18th, Den Thompson; 22d, Pat Rooney; 24th, Robson and Crane.

LANCASTER.

Dec. 1.—Adelaide Neilson, supported by a good co., played Twelfth Night to good business, 24th. Sprague's Georgia Minstrels appeared 25th, to light business. Helen Potter's Pleiades 26th, to good house. Tommy Mack's Minstrels gave a very amateur performance to good business, 27th. Jos. Murphy, with a first-class co., played Kerry Gow on the 28th, to a small but appreciative audience. The Madison Square Theatre co. play An Iron Will Dec. 1. Chanfrau in Kit 3d; Kate Thayer Concert co. 4th; Gus Williams 8th.

BRADFORD.

Nov. 28.—Opera House: J. W. Carver in Rip 27th. B., W., P. & W.'s Minstrels, Neil Burgess and Mary Anderson have recently been booked. Mrs. Candee's Juvenile Pinafore Dec. 1 and 2. Harry Webber's Nip and Tuck 10th; Haverly's Mastodons 18th and 19th; Richmond-Von Boyle comb. 24th and 25th. Comique: May Fiske's Blondes close a week's engagement 29th. Item: The Academy of Music has again closed, and company has gone to pieces.

WILLIAMSPORT.

Nov. 28.—Academy: 22d, Baird Orleans Minstrels, to large audience

CONTINUED ON SIXTH PAGE

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONE EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Galley Slave.
WALLACK'S THEATRE—Our Girls.
ACADEMY OF MUSIC—Italian Opera.
GRAND OPERA HOUSE—Edwin Booth.
ABBEY'S PARK THEATRE—Emmet.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Fatinitza.
DALY'S THEATRE—An Arabian Night.
FIFTH AVENUE THEATRE—Pinafore.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Grau's French Opera Co.
MADISON SQUARE THEATRE—Closed.
THEATRE COMIQUE—Mulligan Christmas.
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.
NOVELTY (W'msburg)—Den Thompson.
HAVERLY'S (Brooklyn)—The Octoroon.

MIRROR LETTER-LIST.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrion, Rose	Harris, Mase
Aldrich, Louis	Joyce, Laura
Adele, Helen	Levy, Cornetist
Belden, Clara	Levanion, Alfred
Byron, Oliver Doud	Mackay, F. F.
Burns, J. T.	Maeder, Fred G. (3)
Belgarde, Adele	McCullough, John (2)
Burgess, Cool	Mitchell, Maggie
Blanchard, Harry	Murray, John
Cavendish, Ada	Mackenzie, Chas. B.
Collier, J. W. (2)	McKay, Andy (2)
Congdon, Stella	Nash, Geo. F.
Church, Edw. A.	Osborn, Rose
Dargon, Augusta	Oates, Alice
Daly, Augustin (2)	Perley, Josephine
Dobson, Frank	Russell, J. H.
Farrell, Minnie	Rutledge, J. P. (3)
Florence, W. J.	Rowe, Geo. Fawcett
Freeth, Nina	Rogers, Genevieve
Fraser, John (3)	Shandley, Lillie
Gayler, Frank (2)	Steele. John
Gardner, Kitty	Stevens, Chas.
Gordon, Lou (2)	Scott, Lester F.
Gates, Low E.	Schwab, Fred.
Grau & Wolfsohn	Sessions, Edith K.
Hall, Fred D.	Sanger, Frank.
Hall, Clinton	Temple, Louise
Hamilton, James (2)	Turner, W. D. (2)
Henderson, R.	Ulmer, Lizzie May
Hallams, Mark	Vaque, Elsie

The Average Critic.

It has ceased to be an open question that criticism rightly forms part and parcel of current news, and the work formerly done from interest or favor is now performed as a necessary and everyday complement to the compendiums of the world's information. Still, the old methods are adopted, and the old elements of personality cling to the new system. The magazines and weekly literary papers are no longer the authorities on matters dramatic and musical; in great measure they have entirely dropped out of the line, and the play is discussed in the morning journals, along with the sensations of the day, the settlement of the affairs of the nation, and the price of pork. The difficulty in all this is that the magazine temper is obtruded into the daily review, and opinions claim greater place than plain statements of fact.

It seems to be a self-evident proposition that a reporter who interjects his personal views into his expositions of news is not a faithful chronicler of the times; and it is quite as clear that he who undertakes it stands in peril of the journalistic "bounce." Editorial writers themselves, the men who devote their weapons to thought and opinion, are careful to avoid personal ideas, and write in the vein of the policy of the paper. Thus, Smith may be an ardent Democrat, and yet dish up a daily mess of bloody shirt and Southern outrages for the Bald Eagle; while Jones, as bitter as a Radical, may treat his constituency of readers to Republican centralization and official peculations.

In the two most vital departments of the newspaper—news and editorial—personal inclination is vigorously excluded, and stern impersonality and rigid adherence to bare statements of fact demanded. Turn to the columns of musical, dramatic and art review, and the scene changes. In everything except the use of the personal pronoun "I," these columns are so personal that the current reader can say: "Doe wrote this, and Roe wrote that." And the notices are Doe's or Roe's opinions, pure and simple, with just enough of fact to act as a text for the sermon. Evidently such a course furnishes the reader with some clever ideas of what should or should not be the true end of the dramatic department of the daily paper should be to [illegible] as they are.

That department should be absolutely free from color, personal bias, courtesy or favoritism. The intelligent world demands that the other news be so served, and is steadily winning its way to that consummation in dramatic news as well. The average critic cannot understand this; but, like the sesquipedelian artist of the Threebyone or the bosh purveyor of the Satellite, continues to pronounce favorably or unfavorably of pieces, new and old.

Yet the world of theatre-goers holds on its way and takes its choice. Not infrequently the very thing the average critic goes into ecstasies over, the public damns; and the cut of the critic is the run of the season. "The judgment of the many is preferable to the wisdom of one," says a proverb as old as the Greek tragedies, and has proved its sagacity in many an instance. When the average critic wakes up to that truism, the daily paper will treat dramatic and social news alike; the readers will be protected against the imposition of personal pique, stupidity or vanity, and the theatre will have a fairness of treatment of which it cannot complain under any circumstances.

The Usher.

The Seecadet is going to make himself an unpleasant youth in American theatrical management. Already half-a-dozen managers have announced exclusive rights in translations by ambitious adapters, and the licensed vultures of the law are whetting their beaks at the prospect of coming conflicts. It is, however, dependent on the favor the Seecadet secures from the public with cash; the so-called brains division has pronounced favorably, but the score at the box-office is the measure after all.

The old saw about the Scotchman getting fat in a territory where the wolf starved to death, need only be changed in terms to fit theatrical conditions to a "t." There is not a strain nor strand of luck in success; notwithstanding which the epithet of "lucky" grows first to the successful manager. It is true that the insecure position demands many an experiment and is attended with many a failure, but the fortune which crowns enterprise and judgment, and not the fickle Fortune who is fabled to watch over chance, is the companion of Thalia. Ask Augustin Daly if any piece he ever mounted had "bad luck," or Palmer if his ten-strikes have been sheer "good luck," and see what answer those intelligent managers will make. The singular part of the matter is that the public makes the selection of paying plays and not the manager.

If anybody has excuse for profanity and wonderment at the constitution of the American people, Gilbert and Sullivan must be pardoned any little eccentricity of speech and deduction they indulge in. After pouring out the wealth of their respective genius, and blessing this appreciative land with Pinafore and The Sorcerer, their advent made not half the ripple that accompanied the bogus Lord George Gordon of a few years ago. They have simply made a mistake in social arithmetic, and given too great importance to their addition to the fashionable and musical circles of the land. Some curiosity may have been expressed to see the collaborateurs, but they had not taken so strong a hold on public esteem as to cause the social plane to tip to any extravagant extent when they stepped on its magic bound. On the contrary, they came with such a pronounced air and calculation of shop, that they made no more impression that any ordinary dealer with any ordinary wares to sell. Not that they are extraordinary in other sense than the powerful breakwater against bankruptcy their work furnished to more than one American manager last Spring, but they and their advisers seemed bound to think otherwise. At the few—very few—receptions tendered them, they left most painfully apparent bad impressions, and the result has reacted to the souring of their own souls. They are young yet, at least to the prejudices and average good sense of the American people, and may live here long enough to overcome the rebellion their hornblowing and supercilious introduction has roused. And there is the more room for hope in the certainty that their admirers and chaperones are more to blame than they.

ALDRICH—Passed through the city yesterday, en route to Syracuse. He gives the palm to Low's Opera House, Providence, R. I. He is very loud in his praise of the management, and asks the NEW YORK MIRROR to tell the traveling managers that it is by far the best theatre in Providence for first-class attractions. Manager Low should put a card in the NEW YORK MIRROR, descriptive of its beauties and advantages, for this is the ONLY paper that reaches all the managers and agents. The higher class of attractions never see any other dramatic paper.

HASTINGS—Alice Hastings made a decided hit in Williamsburg as Betty in Our Boarding-House. One of her bouquets contained a valuable diamond ring, and, strange to say, she has not the most remote idea of the donor. She goes to Niblo's Dec. 15.

PERSONAL.

FIELD—Kate sailed for America by the Britannic last Thursday.

MAYER—Marcus was at one time State Senator in California.

COWELL—Sydney Cowell is recovering from her recent severe illness.

BARNES—Maggie Barnes has left Daly's Theatre company.

PRICE—Ned Price finds favor with the Western cities. He is by birth a Canadian.

SMITH—E. M. Smith of Daly's Theatre is deserving of better parts. He is painstaking in all that he does.

COOMBS—Jane Coombs is in town, reorganizing a new company. Her season so far has been fairly successful.

WHITNEY AND BROOKS—C. J. Whitney and Joe Brooks, rival managers in Detroit, were both in the city last week.

RAND—Rosa Rand objects to traveling, but will probably accept the three weeks with Mr. Wallack on his Eastern trip.

GARDINER—C. R. Gardiner is now completeing Col. Mapleson's route through the larger Southern cities next February.

DELMAR—Emily Delmar created a decided impression through the East last week, playing in Bartley Campbell's Vigilantes.

BUTTONS—George Parkes' new ulster is stunning in its array of big buttons. Tracy Titus must take a back seat in "Buttons."

HAVERLY—J. H. Haverly will arrive in New York next Monday or Tuesday, and Mr. Spalding of St. Louis about the same time.

CODY—Buffalo Hon. Bill Cody is doing a land-office business through the Middle and Western States. He is fairly scalping pocket-books and wallets.

OATES—The "vivacious Oates" will probably pour ashes on her head when she hears hat the Laurent-Corelli party has come to grief in the bleak Northwest.

DAVENPORT—George C. Davenport has accepted a large offer to join Minnie Palmer's Boarding-School party. He left the Revellers, as has also Theresa Newcomb.

BROWN—Charles P. Brown, author of Minnie Palmer's Boarding-School, has accepted an offer to write a charactor comedy for a prominent New York comedian.

ROGERS—Frank Rogers has turned out a sparkling new play, entitled The Martyr of the Heart, which will be the leading card in Frederick Paulding's repertoire this season.

EYTINGE—Pearl Eytinge, one of the brightest and prettiest actresses in New York, has been engaged to travel with Lester Wallack on his tour through the East, for three weeks.

CAMPBELL—Bartley Campbell is getting round-shouldered carrying around his money. It's a new sensation, and as he is a professional advocate of novelties, he is bound to endure it.

NOMS D'ETAGE—Why La Blanche and Litta? The former could have no more honorable line on the bills than Davenport, and Von Elsner is a vast improvement on the diminutive Litta.

OURSELVES—Another extra order from the American News co. last week for the NEW YORK MIRROR. The increase in the circulation is marvelous. One hotel in Boston sold seventy copies.

DAVEY—Tom Davey is kept in a dark room, not allowed to receive any people, read a letter or see a newspaper. He is very low with nervous prostration; yet his life is not despaired of.

LYNCH—A performance for the benefit of Patrick J. Lynch, who distinguished himself by his intrepidity at the fire in Cannon street, will be given at Niblo's Garden on the 10th of December.

LEWIS—Catherine Lewis has scored another success, but she seems ungrateful and not inclined to appreciate the circumstances which placed her in her present position. 'Tis a long lane, etc.

HAVERLY—J. H. Haverly has paid $60,000 for the controlling interest in the stock of the Trotting Park, Chicago, for the purpose of inaugurating races on a more magnificent scale than ever seen in the United States.

COUP—W. C. gathers in the shekels by coup-de-cheval, and holds to them by coup-de-main. Though a horse-show in an aquarium does seem a little out of place, his entertainment is having a profitable (salt) seas—on.

BERNHARDT—The cadaverous Sarah is afraid that the American papers will treat her badly if she comes over. Which is a compliment to the accuracy of our journalistic aim. It would take a hot liner to hit so thin a mark.

HAYDEN—William Hayden, the successful manager of Robson and Crane, attended the initial performance of The Galley Slave at Haverly's, on Monday night. He was in full dress, and many opera-glasses were leveled in his direction.

BECK—Philip Beck of Bandmann's company was peculiarly unfortunate at the Toronto fire. His baggage was all at the theatre, and he loses his private as well as stage wardrobe—in all valued at about $1,000.

CAVERLY—Mr. Caverly has returned from San Francisco, and says he has brought a man with him carrying $25,000 to put on the road the finest and largest burlesque company ever organized in this country. "Hope told a flattering tale."

FLEMING—W. J. Fleming, who has just returned from a successful tour through the West, was suddenly called upon to play Alfred Adriance in Divorce, with Augustin Daly's company at Paterson, Thanksgiving, and succeeded admirably.

JONES—Mrs. W. G. Jones assumed the part of Mrs. Walter Dalrymple in Our Boarding-House, which was played at the Novelty Theatre, Brooklyn, E. D., last week, on thirty minutes' notice, and acquitted herself in a manner which was highly creditable.

LUDLOW—The NEW YORK MIRROR wishes E. B. Ludlow of the Olympic Theatre, Chicago, to know that it appreciates the kindnesses extended by him to our Chicago representative. Mitchell and Sprague are fortunate in possessing the services of so popular and courteous a gentleman.

"A BITE AND A NIP"—After the initial performance of Ruth at the Academy, Philadelphia, Lester Wallack, Fawcett Rowe, Frank Chanfrau and Clif Tayleure sat down to a "cold coalition" (see Stetson's Revised Statutes) at the West End Hotel—by invitation of Manager Jarrett.

SPECTATORS—Bartley Campbell, George Edgar, Chandos Fulton, Harry Daly of Philadelphia, "Gene," the silent partner of Emma Abbott's triumphs, and a cloud of other notables in the theatrical firmament attended the first-night at Daly's (New) Theatre last Saturday evening.

BARRYMORE—There should be some steps taken in the profession to back up Maurice Barrymore in acting as witness against the ruffian Currie, who murdered Ben Porter. The fine of $500 assessed against Mr. Barrymore for absence may cause him considerable annoyance in the future.

ELMORE—The leading lady of Gotthold's Octoroon company, Florence Elmore, has greatly improved since her first performance of Zoe. All the Western papers have spoken of her in the highest praise, and judging from her performances at Haverly's, we think she fully deserves their commendation.

VAN DYKE—We direct the attention of our readers to a remarkable phase of talent developed by Imogene Van Dyke, who, finding that her forte does not lie in the Juliet "roles," has very sensibly laid them aside and adopted the line of eccentric old women. She now shines in Harlem as Aunt Ophelia.

BELGARDE—Harry Sargent has been secured as manager for Adele Belgarde. It may be an expensive undertaking, but the lady will have good management; and if she cannot succeed with Harry at the helm, she will have no future before her beyond the shades of private life. On earth, we mean.

DUFF—John Duff's portly presence, emphatic speech, and general up-to-snuffishness are too much for the chronic theatre "beat." When John Duff puts his hand on the rail, lowers his chin, and says "No," the chap peeping into the lobby doesn't wait for the other chap till he fairly gets on the sidewalk.

METKIFF—One of the brightest but most erratic ornaments of the stage is embodied in the person of one George Metkiff, who is liable to such sudden and frequent indispositions that his original conceptions of character and business prove quite as astonishing to those on the stage as to the audience before it, irresistibly compelling a great number of the latter to vacate the theatre.

DAVENPORT—Fanny Davenport is having a new play written for her by Anna Dickinson, the subject and treatment of which is held a profound mystery. At the conclusion of the present season Miss Davenport and her husband, Mr. Price, will go abroad until after the election excitement has passed over. Their tour will extend through Great Britain, France, Switzerland and Italy, and they expect to visit all the principal objects of interest to Continental tourists.

NOBLES—During his recent brilliant engagement in St. Paul, a "Jefferson Brick" of journalism there attacked Mr. Nobles because his business instincts led him to ignore obscure newspapers in shedding printer's ink. Mr. Nobles covers the whole ground in a single sentence: "The expenditure of fifteen or twenty dollars would doubtless have placed myself and company among the great artists of the age, in the critical estimation of this eminent moulder of public opinion."

PHILANDER "BOUNCED"—That "bird of a feather," Richardson, who is feebly turning the crank of Byrne's dirt-distributor, has been summarily bounced from his position as New York correspondent of the Chicago Tribune. We thought some such result would follow the NEW YORK MIRROR's expose of his questionable methods of obtaining money, for Mr. Medill of the Tribune is a gentleman not given to countenancing dirty tricks in his subordinates. It is altogether likely that Richardson's connection with the disreputable sheet that carries his once-honorable name, would have caused his dismissal from so sterling and well-conducted a paper as the Tribune, even if he had not choused Uncle Dick Hooley out of $25, and set his factotum at the same manager for $35 more. The NEW YORK MIRROR is gradually breaking up the scurvy crew.

—Ida Jeffreys and Leona Moss were both engaged and both under salary to play Pompadour last Monday with Bandmann in Philadelphia. The burning of the Grand in Toronto thus keeping Bandmann there, and closing the Arch in Philadelphia, helped them both out of the unpleasant position.

PROFESSIONAL DOINGS.

—Denman Thompson will play at the Park in the Spring.

—John E. Ince is stage manager of the Minnie Palmer company.

—Bartley Campbell is writing an emotional comedy for Augustin Daly,

—Buffalo Bull played to $1,080.25 one night last week in Nashville.

—Annie Mortimer goes out with Wallack on the New England circuit.

—The receipts at the Jersey City Academy Thanksgiving Day were $1,400.

—Mme. Majeroni is engaged at the Union Square for balance of the season.

—Frank Bangs' Dan'l Druce combination closed season at Cincinnati last Saturday night.

—Neil Burgess, as the Widow Bedott, repeated, at Haverly's Theatre, Chicago, his former triumphs.

—On Monday night there were ninety-six (96) people in the orchestra at Wallack's by actual count.

—"Oates is going to sing Carmen. Angels and ministers of grace defend us!"—[San Francisco News-Letter.

—From the best information in our possession, Ruth or the Etcetera in the Quaker City is not a success.

—Sacramento, Stockton, Marysville and the whole California interior are now starving posts for theatricals.

—J. F. Brien surprised his best friends by his clever acting of Capt. Lynde in Divorce at Paterson last week.

—The wardrobe of the Bandmann company was insured in the States, but not in Canada. The loss is therefore total.

—The Florences opened in Mobile 27th to $1,100. They are having a tremendously successful season in the South.

—The Ada Richmond party opened at the St. Charles, N. O., a week ago last Monday, and succumbed after the third night.

—At Haverly's Theatre, Fourteenth street, on Jan. 5, 1880, The Tourists will open; at the Standard, same date, Evangeline.

—Haverly's Mastodons opened in Cleveland to an immense audience on Monday night—standing-room only. They remain a week.

—J. H. Connolly and A. D. Livaudais have just completed an adaptation for an uptown theatre of a play written by Alexandre Dumas.

—According to San Francisco Figaro, Frank Mayo has not hit Virginia City in Davy Crockett, Man and Wife, and The Virginian.

—Lester Wallack plays in New England under Manager William Henderson, commencing Dec. 8. The company will be a strong one.

—Charley Wing will take the management of the Agnes Herndon combination through the South, commencing in Richmond, Va., Dec. 15.

—Minnie Palmer has ordered a forty-sheet stand from the National Printing Company of Chicago. They will be seen in Boston next week.

—Last week Fanny Davenport played a most satisfactory engagement in Chicago. The newspapers and the theatre-goers joined in praising and paying her.

—Fanny Davenport is drawing packed houses at Haverly's Theatre, Chicago. Sunday night she played Nancy Sykes to one of the biggest audiences of the season.

—Sothern closed at the Park, Boston, last Saturday evening, after a four weeks' successful season. He is succeeded by the Weathersby-Goodwin combination in Hobbies.

—Blatherskite Graves is a very apt title a certain Philadelphia manager applied to a certain itinerant manager, now "barnstorming" in the West. It fits him like the paper on the wall.

—H. G. Clarke, manager of the Howard Uncle Tom company, has cancelled Western dates on account of large business and satisfactory offers in the East. He may go West in March.

—Minnie Cummings' company broke up in Steubenville, O., for want of patronage. In Sidney Minnie had a valuable diamond ring stolen. The company have mostly arrived, and are on the Square.

—Charley Reynolds of the Mastodons is thought to be slightly demented. He has been acting strangely of late. On last Wednesday, at Pittsburg, Manager Foote sent him to his home in Philadelphia.

—How family traits will permeate families. Here is Morlacchi doing The French Spy, probably in training to do a little in the realistic Indian drama, with T. Jack, Esq., her "har-raising" warrior bold.

—We call the attention of our readers to the "New Standard Wig," made by Helmer & Gluth, the successful wig-makers. They have grown into popularity, and are really magnificently made at a very low price.

—Our Boarding-House did a splendid business at the Novelty Theatre, Williamsburg, Thanksgiving week, much to the delight of W. H. Brown, manager of Gardiner's Managers' Agency, who sent out the company.

—Mr. Haverly had three attractions booked at Grand Opera House, Toronto, within the next six weeks. Two of them were placed by telegraph elsewhere before the news of the burning was published in New York.

—At the close of his present engagement at the Grand Opera House, Edwin Booth does not play again until March 8, when he opens at Abbey's Park, Boston, for three weeks.

—The burning of the Grand has sent the Theatre Royal (Toronto) stock away up. Manager J. C. Conner refuses 50 per cent. to attractions, and is insisting on lower rates. The Royal yielded 65 per cent. before the late bonfire.

—Harry Colton and George O. Morris have been doing an immense business through the East with Bartley Campbell's Vigilantes. On Monday night they opened to one of the largest audiences of the season at the New National, Philadelphia.

—Lawrence Barrett's season has been the worst for many years. He misses poor Tom Davey, or, at least, if he don't, he ought to, for it seems to be the general impression that he has been pretty badly handled the present season.

—Herr Heinrich Lambe's Graf Essex, a play modeled on the historical style of Louise Mulhbach's works, was brought out at the Germania Theatre, this city, last week. It deals with the court of Queen Elizabeth, and promises good pickings for the translating poachers of the dramatic field.

"TRUTH."

A CALM REVIEW OF

CHARLES A. BYRNE

His Unfortunate Mother's Prophetic Utterance.

HIS METHODS, MOTIVES, AND PLUNDER OF HIS OWN WIFE'S JEWELS.

It may not be essentially necessary for a great moral reformer to be overstocked with morality; yet it must be acknowledged that a spice of practice in a mass of precept gives tone to the whole, and imparts an air of respectability to the denunciation of abuses. But when Satan rebukes sin, it is either raising a dust, or there's something to be made in the background. No one for a moment pretends that the dramatic profession is followed by devotees as austere as the Stoics or as pure as the Vestals. Like all societies on the face of the earth, since time began, there are good and bad in the profession, and there always will be. The church, the school and the forum are alike infested with elements whose absence would redound to their several credits. The stage is cursed with blots of broad dimensions and repulsive hue, and it is the sincere hope of good men that it may be rid of these obnoxious features. Yet, as no one would think of employing a scavenger to restore a picture of Guido's, no one would entrust the purging of the profession and the scourging of offenders to a mind and hand, blacker and dirtier than the worst offence that can be laid at the stage door.

The honest attempt to rebuke imposition and correct abuse always merits commendation, if it is not always a success. But the ghoul-like spirit that would trade on the miseries, misfortunes, imperfections, or even vices of fellow-beings, is much worse than the victim's misdeeds, as the pander is a more despicable creature than the wanton.

In the history of the American stage no more terrible and obnoxious example has arisen than that furnished by C. A. Byrne, a clever, unscrupulous, unprincipled man, dead to every sense of generosity, manliness and virtuous impulse; but feelingly alive to the dastardly and cowardly advantage of bribery, menace, slander, and trading in the frailties of the unstable world. That such a character could find foothold, even, in civilized community is a howling sarcasm on social constitution; that he could find play enough for his evil genius to furnish him a crust, by his repulsive practice on the weakness of actors and actresses, is the most scathing criticism the stage's most bigoted opponent could urge against it. Yet he has eked out a miserably gilded existence. He has dined at Delmonico's and eaten humble pie with his pates. He has worn broadcloth stitched with shame; and rode behind purchased silence on four legs.

He has violated the sanctity of hospitality, and outraged every virtuous precept of society. He has been a false friend, a raking Benedict, an ungrateful son, and a sucker of blood from trembling reputations.

He is a disgusting parasite of the American stage, and a festering sore on the body politic.

One who knows him well has been interviewed by a representative of THE MIRROR and for an incisive exposition of his character, backed by documentary evidence, it marks an epoch in an era whose history includes notice of his warning existence. After some desultory and introductive conversation, the standing of Charles A. Byrne as a man was suggested.

"A man!" said the one who knows him well; "as a man, he is the most contemptible on earth."

"But THE MIRROR does not wish to deal with generalities; can you give any facts which you think will interest the public and the profession?"

"If the profession can take interest in such a man as he, I can. He is one who respects no woman — not even his own mother; a man without one thought of honor, one compunction of conscience, or one manly characteristic. He is devoid of every attribute that goes to make a man different from a beast. He has a pedigree that should bring the blush of shame to any cheek less impressive than the brazen gates of Rome."

"You are on generalties again. Let us go back. Please detail the facts connected with some one dishonorable action."

"Dishonorable action! Say rather 'actions,' and their name is Legion. One at a time? Well, then, his disgraceful treatment of Clara Morris is a sample. She came to him in sorrow, in trouble, and in confidence, exacting from him a solemn oath of secresy. How he betrayed her, imposed upon her, abused her, and played the sneak generally, is a matter of record."

"A man with a conscience would hardly have acted so?"

"His conscience? He has absolutely none. He believes in no God but Charles Byrne. His treatment of the mother who bore him, who suckled him, and suffered for him, is evidence enough of his lack of what the vilest of mankind respect as conscience, and his ignorance of manly attributes."

"And about his mother?"

The question of THE MIRROR representative was almost anticipated by the production of the following letter in his mother's handwriting. Permission to publish was granted with the enforcement of: "You may rely upon it, that the mother spares the child, and the half is not told." The letter is as follows:

"Charlie dear, listen to your mother and let her conjure you to STOP IN TIME. As sure as you are now living there will be bloodshed; and for what? What will become of you if you are months on your bed, and, perhaps, crippled for life? What will compensate? To draw the defects and the misery of others before the public! What right have you? Are you going in for regenerating mankind? It is not worth while; one man alone could not do it, and a true philanthropist who is kindly, does not call a person an 'ass,' a 'liar' and expose his faults to public scorn. But there is this much good in the public,—they would rather sympathize with human nature and denounce the exposer! Child, you, YOURSELF, will be drawn down and me! It cannot last much longer; patience will cease. They—the public—will all rise in a body against you. The censorship of the press would not be amiss with regard to your paper. Surely, we have troubles enough without inviting others. I am afraid you have low advisers, who are glad to write anything they can for pay, as they are not responsible. You should not admit their strong articles—clever they may be, but vile too. When I say you should not admit their articles, I do not mean to dictate to you, but YOU are to be the sufferer. You will not sell the paper any the better; people will get sick of it. That article about the Herald men was most uncalled-for. You had better give up you paper and turn a real 'goody;' go round reading the Bible to those fallen men. Let me implore you to be more kindly and genial. Take Leigh Hunt's motto: 'One that serves his fellow men.' When I commenced this I intended only to ask you to have your aunt's letter at the office tomorrow, sure. You know where it has to be sent at once; but, thinking all night so anxiously, I would not be doing right if I did not write, and beg of you to be more kindly disposed. You, I, all are weak; we cannot set ourselves up above others. Your ever dearest, loving, Mother."

"P. S.—Take all I have said as it is meant, for I love your little finger better than all the world beside."

Our informant continued: "What a sad, touching cry of maternal affection that postscript is; yet he left that poor mother to hunger, cold, and the humiliations of petty debt."

"But, to pursue the theme of his record."

"His record? It would be well for him if it were not written. What more disgraceful record could be held up to challenge the reprobation of honest men than the letter and card from his uncle O'Farrell, published in last week's MIRROR. How has he treated his most unfortunate wife? She toiled and slaved for him for years; bore his evil treatment and sinister disposition without a murmur; lived in one room with him, and went hungry and ill-clad for him; washed his shirt while he lay in bed, that he could present a decent appearance among men, and all for the end that he is false to her, belies her, writes down a good, honest, true woman a criminal, and, like the villain he is, endeavors to smirch her fair fame."

This outbreak of genuine and well-based indignation was followed by the query: "What was the cause of his vicious attack on the most prominent people?"

"Devilishness! Pure cussedness! Nothing else, except the greed of gain and the hopes of payment to cease his attacks. Maybe, though, envy and cowardice had to do with some of his work, for he always selected people so removed from him that he was safe from their attacks in return; for they were too far above him to be able to stoop down to the level of a quarrel with such a grovelling and abandoned reprobate."

"As for instance?"

"Well, there was Maude Granger. Do you know why he was so bitter against her? It was for no earthly reason than that she was popular at the time, and making rapid strides to the front. But he stopped as suddenly as he commenced. And his wife's diamond earrings was the price of his cessation."

"You don't mean that——"

"Exactly! It is a little over a year ago, now, that Mr. Mora, the eminent photographer, went to Mrs. Byrne to intercede with Byrne to stop his abuse of the good, defenseless girl. Kind-hearted Mrs. Byrne begged and pleaded that the abuse be stopped, but the brutal husband heeded her no more than the wind. It went on. Mora sought Mrs. Byrne again, and doubled the strength and earnestness of her appeals. Just about that time Byrne's head began to be too heavy with pride for his feet to carry, and he wanted a horse."

"And he would get off Miss Granger's name and ambition and go horseback?"

"Yes. The very night of Mora's second visit, when Byrne came home, his wife said to him: 'Charlie, you are crazy to buy that horse.' 'Yes.' 'If you will let poor Maude Granger alone, you can take my earrings, pledge them, and buy the horse.' 'It's a bargain,' he said, and took the jewels. The scoundrel had got down to taking a bribe from his wife. The next day, Nov. 20, 1878, Gus Heckler took the diamonds to Simpson's, in the Bowery, got the money, and bought the horse. Mrs. Byrne has never seen them since, and probably never will."

"He kept his contract about Maude Granger?"

"Partly. And that part, not from any regard for the truth, nor from any restraints of honor, but simply because he had made all he could, and turned his attention to more profitable games."

"His mother's letter reads like prophecy."

"It is only half fulfilled. The killing part is not likely to happen, for no one would wish to be subjected to the inconvenience and annoyances which would follow obliterating even such a thing as he. He goes upright on two legs, and, therefore, comes within the provision of the statute; but, by the living Jingo, I don't believe a jury could be found in New York that would convict of any higher crime than simple mischief, if he should get his quietus."

"He has been threatened often?"

"Only by a few rash, unthinking, and too sensitive people he has attacked. He has been, in the majority of cases, a bad little boy making faces at a wall, and the wall never trembled or tumbled."

"An apt comparison. Good day. It's an unsavory subject, but the best of us have to fight noxious insects once in a while."

THE CITY THEATRES.

At Daly's Theatre, last Saturday evening Mr. Daly's latest adaptation, An Arabian Night, was produced, and achieved at once a grand success. It is, without shadow or spot, a most capital comedy of the rollicking, hilarious order, wherein the cleverness of the text is supplemented by the intensity of the action. It has to do with the perplexities and dilemmas of a maraunding husband, who whiles away the tedium of his wife's absence by going about incog., and seeking adventures, as did the Bagdad Caliph, Haroun-al-Raschid; though, unlike the Oriental, he confined his ventures within the narrow compass of gallantry and coquetry. The domestic economy of his palatial mansion is administered by his mother-in-law, one of the proverbial intermeddling, domineering and usurping kind, whose dearest wish is to fasten her clutches on the hero's peace and quietness. On his part, a sort of knight-errant spirit and too ready faculty of invention, with a proneness to get out of a difficult place any way but the honest, truthful way, lead him into complications and dire distress altogether funnier than anything put on the stage for many a day. Alexander Sprinkle (John Drew) meets Rosa Maybloom (Catherine Lewis), a bounding queen of the arena, known on the bills as The Wild Rose of Yucatan, and earns her eternal gratitude and regard. He is only known to her as Haroun-al-Raschid, but she follows him home, finds out his real name and condition, and calls upon him. Fearful of being discovered by Mrs. Weebles (Mrs. Charles Poole), the terrible mother-in-law, he thrusts Rosa into his library; after getting rid as he thinks of the dragon, Rosa is released, but before she has left the house the dragon pops in, and Mr. Sprinkle is obliged to introduce Rosa as his niece from abroad. The old lady takes the younger into her good graces at once, and things are going on swimmingly, when Miss Kate Sprinkle, the simon pure niece from abroad, puts in an appearance. Mrs. Sprinkle comes home and makes her acquaintance, and then the trouble begins, in keeping the four women apart. Mrs. Weebles' nephew, Lafayette Moodle (George Parkes), makes love to the simulated niece, whom he imagines wealthy, while the real Kate falls in love with Herbert Rumbrent (Harry Lacy), an artist, who is mistaken by Mrs. Weebles for Signor Hercules Berrown (Charles Leclercq), cannonball tosser, and side-partner of the equestrienne, the real niece being assigned the character of the Wild Rose by the bothered Sprinkle. This makes, altogether, a pretty complication, and with the excellence of the company and the elegant accessories, furnishes an evening's entertainment rarely paralleled. Mr. Parkes exceeded the author's intention and the bounds of complacency by taking a vulgar, not to say indecent advantage of a situation that might have been funny had suggestion been allowed to take the place of exhibition. The audience, good-humored and amused as it was, gave decided expression to its resentment. With that exception the play was pronounced perfect by the audience, and, with the exception of the splenetic ink-slinger of the Sun, the critics endorsed the verdict. An Arabian Night promises to be a good holiday card for the enterprising management. At all events, Mr. Daly is to be congratulated on the promise the past few evenings has given.

At Haverly's Theatre the week opened strong with Bartley Campbell's Galley Slave, elegantly mounted and splendidly played. The cast is a most unexceptional one, including Maude Granger, Emily Rigl, Estelle Mortimer, Rose Graham, Charlotte Neville, J. Frank Evans, J. J. Sullivan, T. H. Burns, C. A. McManus, G. A. Henderson, Charles Webster, and numerous minor people. Mr. Campbell is fortunate in having his interesting drama produced in New York under such favorable auspices as Mr. Haverly for manager, and such a company for its rendition. Haverly's name is a power now in New York, for he has demonstrated his ability and determination to give the people the best, and only the best in the dramatic field. It is an interesting problem in theatric mathematics to indicate his gains and popularity if he had secured such a theatre as Wallack's, basing the calculation on the fact that he has made money in one of the most unfortunate houses in the city, and achieved what many able men had been unable to do—in pulling the Lyceum out of the mud of public disfavor. The play is interesting and thrilling, well cast and appointed, and, in the present temper of public appreciation of Bartley Campbell and John Haverly, will make a ten-strike. Notwithstanding the indications that the piece might run the entire season, it cannot keep the boards later than Jan. 5, as at that date John P. Smith's Tourists return.

At the Standard Fatinitza dies, this week, the death that should have mercifully been accorded the wretched adaptation long ago. Still, as long as people go in sufficient numbers to make its presentation remunerative, Manager Henderson consulted his pecuniary interests in keeping it going, though how much he did for art and the elevation of the stage is quite another thing. It is given out that the affable William raked in ducats enough to make his ledger account respectful to Fatinitza with all its imperfections. Next week Princess Toto, score by Frederic Clay and libretto by W. S. Gilbert, will be presented, the intention being to push it to a run and take the wind out of the personal production of Gilbert and Sullivan's yet unrevealed work at the Fifth Avenue. It would be possible for Mr. Henderson to bring out Princess Toto with a stronger cast than Fatinitza had, but it would probably tax the resources of his company to the utmost to do it. Mr. Henderson has never flinched from graceful experiment, and his perception as to what would be the best course has seldom been at fault.

The Fifth Avenue Theatre was crowded to its utmost capacity with the elite of the city, on Monday night, to witness (as they thought) an entire new Pinafore, as presented under the personal direction of Gilbert and Sullivan, librettist and composer. The performance did not materially differ from the Pinafore we are so very familiar with. The only difference consists in the introduction of some new and effective stage business, Mr. Sullivan leading a splendid orchestra, and Mr. Gilbert, dressed as one of the sailors, looking out for the artists. The stage was beautifully set, and the costumes of all the ladies were magnificent. The performance was well received by a very enthusiastic audience and scored a decided success. Mr. J. H. Ryley as Sir Joseph Porter was excellent, and the tenor was Hugh Talbot, who was a little hoarse. Mr. Brocolini was the best Captain we have seen. The Josephene of Blanche Roosevelt was most charming; she has a beautiful soprano voice, and acts naturally. Little Buttercup and Hebe (Alice Barnett and Jessie Bond) did well.

The Broadway Opera House was crowded last night to see Clinton Hall's Strategists. Mr. Hall introduced a small but very excellent company to the audience, in a play that is excessively droll in situations, and which displays some wonderful character acting. The plot hinges upon the troubles of two souls with but a single——etc. The paternal side of each house are the thorns in the pathway of roses. Jack Ruttledge (Clinton Hall), the lover, is determined to overcome the objections of the two papas by strategy, and the hit of the piece is his personation of the old gentlemen. Ada Monk as the sweetheart (Nellie Howard) was charmingly naive in her performance, and in her scenes with Jack showed rare talents as a comedy actress. Major Abijah Howard (Sol Smith) was a fine bit of acting. Mr. Smith was warmly welcomed. His drunken scene with his double (Jack) brought down the house with a deafening recall. Mrs. Sol Smith (Mrs. Major Howard) received a rousing welcome, which shows the esteem in which she is held. As the mildly henpecking wife she was excellent. T. J. Hind (as Mr. Ruttledge, father of Jack) filled his role with emphasis and vigor. W. H. Lytell (as Capsicum Pepper, a discarded lover and would-be marplot) had a low comedy part that gave him very little opportunity to display his abilities. L. F. Howard was mediocre as a German servant. The character of O'Flam, an Irishman (Sam Ryan), was altogether out of place; it was the only coarse feature of the whole performance. It should be dispensed with. Araminta, a servant (conventional type), was neatly acted by Lizzie Newell. Strategists kept the audience in high good humor throughout—in fact, it plays on the risibilities from the rise to the fall of the curtain.

At the Park, Manager Abbey runs into his fifth week with Joe Emmet's Fritz in Ireland, with no signs of abatement of cash and continuance. The brimming humors of the piece are reinforced by the introduction of several of the most taking songs from the other Fritz variations. Emmet is an enormous card, and his present engagement is a well-earned tribute to his powers of amusing a public which at all times is readier to be amused than instructed.

Tony Pastor's neat little house opposite the Metropolitan is prospering finely. This condition of affairs has been reached not alone from the fact that Mr. Pastor's popularity, both as artist and manager, attracts crowded houses, but that the companies billed from week to week have been found to be well worthy the approval shown by the public. This week John Allen is playing in Schneider; or, the House on the Rhine, supported by the stock company. Among the new people are the American Four, Pettengill, Gale and Daly Brothers; the Freeman Sisters, vocalists; Niles and Evans in Brick and Brook; Fritz and Robinson, gymnasts; Campbell and Burke in specialties; Harris and Wood, a Dutch Team; and the Merritt Brothers, balladists.

The admiration universally expressed for the entertainment given at Harrigan and Hart's Theatre Comique is well merited in every respect. The Mulligan Guard's Christmas has been delighting the patrons of this popular house quite as much as the initial numbers of the series have done, and if crowded houses can be taken as a sign, the Christmas festivities offer every inducement to keep the spectators in cheerfulness. The cause of this good fortune is plainly attributable to the genuine humor of the piece, the sprightliness of Dave Braham's incidental music, and the excellence of the company engaged in the representation of the whole. Preceding the main attraction there are a number of acts given by prominent members of the company, and the fun runs merrily.

The original Thomas' Mignon was produced at Booth's Theatre, last Monday evening, by Grau's French Opera company, and inaugurated the season with a good house and genuine appreciation. For the rest of the week the bills were: Wednesday evening, La Fille de Mme. Angot; Friday evening, Giroflé-Girofla; Saturday evening, Les Cloches de Corneville. On Monday evening next Capoul takes a farewell benefit.

To Be Rebuilt at Once.

TORONTO, Dec. 2.

TO THE EDITOR OF THE N. Y. MIRROR:

DEAR SIR:—The Grand Opera House will be rebuilt at once. We will be ready to reopen about Feb. 12, with Neilson.

(Signed) A. PITOU.

—For Thursday night, Nov. 24, the San Francisco News-Letter announces at Baldwin's Theatre, "the latest New York success, Forget-Me-Not." The question which agitates this country is: Where, when and how much did Forget-Me-Not success in New York.

Flippancy and Cheek.

Archibald Gordon and his pal Richardson do not relish the ventilation we gave to one or two of that duo's questionable operations, for, although they made no particular effort to secrete their deviations from the strict path of virtue, still they strenuously object to THE MIRROR giving publicity to the same. The precious pair found after Gordon's threatening letter to Haverly had been made public through the medium of a Chicago paper, that their chicanery was getting into unpleasantly hot water, and Richardson endeavors to shield his friend by expressing it as his belief that Gordon was not the author of the letter in question.

In the Town Crier, the assinine department of the News, last week, Richardson writes:

"I am certain Mr. Gordon never did anything so silly as to write Jack a letter on this subject. The letter must be a forgery of somebody's. He is too sensible to pay any attention to these indwelling vermin that lurk about the dark corners of the theatrical profession. Besides, Mr. Gordon gives blows, and he ought to know how to take them."

This penned by the man who was Gordon's accomplice—the fellow who first approached Hooley for the purpose of obtaining a loan! Haverly, or "Jack" as he is familiarly and flippantly called by the editor of the News, is too well acquainted with Gordon's handwriting to readily mistake it, and the theory that any one could lower themselves to such a degree as to forge a letter purporting to come from a worm like Gordon is too improbable to give a second thought. Gordon is no doubt crafty and sensible when his own interests are concerned, but it was horse sense that led him to indite that threatening letter. He is able perhaps, as his confederate boasts, to give a blow, but then that blow is invariably given in the dark, is aimed at defenseless women and the memory of the dead, and like all cowards and stabbers-in-the-dark, he does not know how to receive a blow in return, especially when given straight from the shoulder and in broad daylight.

Minnie Palmer and Her New Play.

Miss Minnie Palmer, the charming young star, made her first appearance in her new play of Boarding-School, at Norwalk, Conn., Thanksgiving night, the initial performance of the piece. The entire debut was an enormous success; the house was filled, the star most cordially received, and the drama pronounced the hit of the season. The only disappointment was the agreeable one of finding everything in "apple-pie" order, and running with singular smoothness for a first representation. Before the curtain was up five minutes the audience caught the spirit of humor which bubbles in every sparkling scene; and, by the time the middle of the first act was reached, was enthusiastic. All the evening through Miss Palmer held the crowd, and had the house in constant peals of laughter and applause.

The dialogue of Boarding-School is really brilliant, and the situations humorous in the extreme; added to which it is the "busiest" piece ever constructed or devised outside the line of pantomime.

The company supporting Minnie Palmer in Boarding-School is a complete and thorough organization, reflecting the utmost credit on the enterprise and judicious selection of the management. Every part is distinct, well defined, and intensely clever, and the cast includes such capable artists as William J. Scanlon, George C. Davenport, and John E. Ince. The plot is interesting, while not clouded or complicated, and the story is told in choicest terms and most enjoyable manner. The business and accessories of the play betray a cultured and experienced construction, not a detail being left unguarded, or a strong point neglected.

Miss Minnie Palmer and her excellent play have dates filled in the principal cities of the Eastern and Middle States, beginning at Boston last Monday, 1st inst., to splendid business and flattering prospects. Next week we shall present an epitome of the opinions of the Boston press concerning the play and the star.

Helen Blythe.

In the season of 1872 a little girl made her first appearance on the stage at a Louisville theatre in Rip Van Winkle. There was the flush of latent genius in the little she had to do, and it caught the keen eye of a Cincinnati manager, who determined to develop it. Helen Blythe was engaged for the Grand Opera House at Cincinnati, and commenced a career which has amply sustained the promise of her girlhood. It was Barry Sullivan who, in complimenting her upon her efforts in his support, remarked: "I shall look to you in the future, my dear, and expect great things of you. Don't disappoint me!" She promised, and has kept her word. The young actress was fairly launched by her Cincinnati season. The ensuing one found her at Detroit, where she made a debut whose success has been paled by none in the last decade, at least as Pauline in The Lady of Lyons or Juliet. For three seasons she was one of the most successful of Western stars. To her genius she united the magnetic charm of a truly lovable woman, and her popularity was as great in a social as an artistic sense. It was under these circumstances that Mr. Daly extended her an offer of an engagement. With a modesty as rare as it was charming, she declined the proffer on the plea that her experience was not sufficiently extensive to render her competent to the position of leading lady in a New York theatre. This rara avis of actresses, with an offer any one of her professional sisters would have leaped at, spent another season on the road. A second offer from Mr. Daly was accepted.

From the moment the curtain fell on the first acts of Divorce, with Helen Blythe as Fanny Ten Eyck, her success was assured. Our theatre-goers had been presented to the youngest and prettiest leading lady in New York—to an actress who to her unmistakable genius wedded the charms of a most accomplished and fascinating woman. The press next day confirmed the verdict which had been ratified by the storm of merited applause which had filled the theatre. With Clothilde in Fernande, and Anne Sylvester in Man and Wife, the new favorite confirmed the impression of her initial performance.

Miss Blythe as an actress combines the perfect symmetry and art of the French school of acting with the virility of the Saxon. Her art is characterized by a vigor which never obtrudes itself, and a polish which never deteriorates into prettiness. She is a dramatic diamond. Her genius needs none of the fortuitous aids while chance or wardrobe extend.

—The Gorman Chuch Choir company have cancelled all dates west of Pittsburg.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

Mrs. Candee's Juvenile Pinafore co., to a packed house. Unbounded satisfaction was expressed with the performance. Dec. 2, John A Stevens in Unknown; 5th, Gus Williams.

ERIE.

Dec. 1.—Park Opera House: Neil Burgess in Widow Bedott came 25th, to good business. Followed 27th by B., W., P. & W.'s Minstrels to an overflowing house. Booked for the week are: Salsbury's Troubadours 2d, Emerson's Megatherians 6th, and New York Miniature Opera co. 11th.

DANVILLE.

Nov. 28.—Opera House: Kate Thayer's Concert co. 24th; gave a fair concert to a fair house. Tennessee Jubilee Singers 27th.

TITUSVILLE.

Nov. 30.—Billy McAllister's Minstrels, eighteen specialty stars, show here 4th, at Parshall's.

Delaware.

WILMINGTON.

Nov. 29.—21st, Chimes of Normandy by Ford's English Opera co.; fair house and good acting. 22d, The Sorcerer; small but appreciative audience. 24th, Joseph Murphy in Kerry Gow; an appreciative and paying house, 25th, Helen Potter's Pleiades did a good business. 27th, The Galley Slave; good audience. 29th, will appear Sprague's Original Georgia Minstrels. Dec. 2, Chanfrau's Kit. 5th, Kate Thayer's Concert co.

Maryland.

BALTIMORE.

Nov. 30.—Academy: Haverly's Cuicago Church Choir Pinafore appears to fair business. This co. gives by far the best rendering of the opera we have had, both as to singing and acting. It almost seemed like a new production.

Ford's: Ford's English Opera co. gave excellent performances of The Chimes of Normandy. This week Jefferson as Bob Acres in The Rivals; also the farce, Lend Me Five Shillings. Mr. Jefferson also appears as Rip Van Winkle and in other personations during the week. 8th, Weathersby-Goodwin Froliques in Hobbies.

Holliday: Maggie Mitchell appeared in Fanchon, Lorle, and Pearl of Savoy, on Thursday and balance of week. Her new play Trix, by Archibald Gordon, was given. It is quite a good play, but needs pruning in parts. The part of Trix seems to suit Maggie Mitchell very well, and she plays it with a great deal of feeling. All the characters were satisfactorily done. Wm. Harris deserves especial praise for his performance as Miles Henniker. Business has been very large this week Jos. Murphy in Kerry Gow. Dec. 8th, John McCullough.

Maryland Institute: Fanny Louise Buckingham in Mazeppa. The performance was verry good. The stage has been refitted.

Front: Business was very good last week. Geo. France and Ethel Earle in a Block Game, also variety. This week Texas Jack, supported by Ada Isaacs, in The Trapper's Daughter; Sheehan and Jones, Manchester and Jennings, Lillie Western, Joe Roberts and others.

Central: Frank Jones and Alice Montague in The Black Hand; also Delehanty and Hengler and others; good houses. This week Minnie Oscar Gray and Wm. T. Stephens; also the Dockstaders, the Stuart Sisters, Andy Collum and others.

Items: The second annual benefit of Baltimore Lodge, No. 7, B. P. O. Elks, takes place at the Holliday Street Theatre, at the matinee, Wednesday, Dec. 3d. Jos. Murphy and co. appear in Kerry Gow; Deiehanty and Hengler, Favor and Shields, the Dockstaders and otters will take part.

A grand welcome concert is to be given to Arthur Sullivan at the Academy, 15th. He will direct a chorus of 200 and orchestra of 60.

District of Columbia.

WASHINGTON.

Dec. 1st.—National: McCullough drew crowded houses during the past week and remains with us this week. General and Mrs. Sherman, last Wednesday, gave a lunch to Mr. McCullough, at which were present a number of distinguished persons. Sunday evening, 7th, Remenyi, assisted by Mrs. Emma Thurston, Edmond De Celle and Julian Heinze, gives a grand sacred concert at this place. The Danites, 8th.

Ford's: Last week, An Iron Will was well played by Steele Mackaye's co., to good houses. I do not like the play very well. It seems to have too many incidents, and keeps one's sympathies on the stretch too much. Tom Whiffin's part is about the only light spot in all the sad scenes. Effie Ellsler, as the unhappy daughter, is very fine.

Lincoln Hall: The Kate Thayer Concert co. appears in concert, 9th.

Virginia.

RICHMOND.

Nov. 30.—Theatre: Bessie Darling, supported by a fine co. 26th, four nights. She appeared in Macbeth, The Hunchback and The Lady of Lyons. Maggie Mitchell opens the regular Winter season Dec. 1, with Fanchon; 2d, Lorle; 3d, Pearl of Savoy; 4th, Little Barefoot; the Rankins in the Danites, 5th, 6th; Haverly's Church Choir Pinafore co. 8th, 9th, 10th; Alice Oates, 11th. 12th, 13th. Mozart Hall: Kate Thayer Concert co. Theatre Comique: Business good. Closed 29th: Minnie Oscar Gray and W. T. Stephens and their trained dogs. Archie White, Ella Esmond and Emma Minnetta open Dec. 1.

LYNCHBURG.

Nov. 28.—Opera House: Alice Oates will come Dec. 6, in The Little Duke. George L. Smith, advance of Bessie Darling, in town this week, and billed for Dec. 2. They go to Danville 3d, Greensboro, N. C., 4th and 5th.

South Carolina.

CHARLESTON.

Nov. 27.—The Florences played to fair business, but not commensurate with the merits of the stars and co. Rentz Minstrels, one big house; rest bad. Alice Oates 27th, 28th and 29th; Danites Dec. 1; Maggie Mitchell, 8th and 9th; Kate Thayer, 16th. Charleston wants—and badly—a live daily newspaper. All the stars visiting Charleston complain of the cavalier treatment of the only daily in town.

Georgia.

ATLANTA.

Nov. 29.—De Give's: Alice Oates opened d in Grand Duchess, 24th, Little Duke, Pretty Perfumer for matinee, to fair ness. Frayne-Tiffany comb., with dog gave us Si Slocum 25th, to good house; rather light. Route uncertain. McKankin's Danites played 27th.

SAVANNAH.

Nov. 29.—Mme. Rentz Minstrels played here 27th and 28th to good business, as usual. McKee Rankin followed 29th, also matinee, to fair houses.

Alabama.

MOBILE.

Nov. 28.—Last night the Florences opened in Mighty Dollar to the largest and most brilliant house of the season. It must have touched the big end of $900. Creole population here divide their praise between Mrs. Gilflory's acting, her dresses and her French. Every choice seat for to-night is already sold. Matinee to-morrow will be the biggest of the season. Saturday night, Florence's last appearance, in Ticket-of-Leave. Rice Surprise Party next week, three performances.

Louisiana.

NEW ORLEANS.

Nov. 29.—This has been a lively week of amusements in New Orleans, five of perhaps the strongest attractions in the country playing here. Strakosch's Italian Opera co. commenced their season at the French Opera House 24th, to a very large and brilliant audience. The second night's business dropped fully one-half. Though the first week of opera may be called a success. Lotta at the Academy of Music finished her engagement with the matinee to-day. Notwithstanding the strong opposition against her, she has drawn remarkably well. Her managers make a great mistake, however, in leaving her out of the bill, as they did at the Wednesday matinee and on Saturday night. The Union Square Theatre co., under the management of our genial friend Jim Collier, close their two weeks' engagement to-day at Hall's. Their business has also been good, though it fell off some in the middle of the week. They go through Texas, and fall against Lotta at St. Louis in two weeks. Cole's circus on Canal street this week. This being the first circus here for the season, drew immensely, until Friday, when a heavy rain dampened the admirers of sawdust heroes. Next week the Florences are to be at Hall's, and the Frayne-Tiffany comb. at the Academy.

Texas.

HOUSTON.

Nov. 26.—Saville & Lee's English Opera co. failed to put in appearance 22d, as billed, but did come 24th, in Bohemian Girl, to $475, and a well-pleased audience. The co. is a good one; though, with the exception of the gems of the opera, they were certainly careless in their work. Pinafore was given in fine style 25th to $300 and an enthusiastic crowd. Route: Brenham 26th, Austin 27th and 28th, Corsicana 29th, Dallas 31st and Dec. 1, Little Rock 2d and 3d, Memphis 4th and 5th. George J. Deagle, the avant courier of the Adah Richmond party, was in the city yesterday, billing the town for Dec. 1 and 2, in Fatinitza, Chimes of Normandy and Girofle-Girofla. Collier's Banker's Daughter will storm the town on the 8th and 9th. J. G. Saville claims that the cause of his failure to play on the 22d was due to Mr. Evans giving him dates in two cities at the same time. This hurt Mr. Saville, as he had to pay Mr. Pillot, our manager, the rental for the 22d, as per contract. THE MIRROR is growing in favor in Houston very fast, the personalities of the Dramatic News having hurt it very seriously, while the scandal effectually killed it.

Canada.

MONTREAL.

Nov. 29.—Academy: Mrs. Howard's Uncle Tom's Cabin opens Dec. 1, for one week, after which no dates are yet made until Miss Neilson's appearance at the end of January.

Royal: Anthony & Ellis' Uncle Tom's Cabin opened 28th, for five nights and two matinees. They were greeted by a big house, and business prospects are good. Manager Sparrow will, on the conclusion of their engagement, play the co. through Canada as follows: Cornwall Dec. 4, Ottawa 5th and 6th, Prescott 8th, Brockville 9th, Kingston 10th, Belleville 11th, Port Hope 12th, Cobourg 13th. They will be followed here by Irwin's Royal Japs, and C. L. Davis in Alvin Joslyn.

TORONTO.

Nov. 30.—Grand Opera House: 24th, and during the week, Daniel E. Bandmann and co. produced the following plays: Hamlet, Narcisse, Merchant of Venice, Richard III. and Macbeth. Business good. For week commencing Monday, 1st, C. L. Graves' Queen's Evidence comb.

Royal Opera House: Barlow, Wilson, Primrose & West's Minstrels appeared 25th and 26th, to large houses. They gave a first-class show. Manager Connor announces that Emerson's Megatherians will shortly appear.

OTTAWA.

Dec. 1.—Doors closed at Opera House past week. On 29th, Anthony & Ellis' Uncle Tom's Cabin comb. was billed. Paper makes a fine show. They occupy the boards 5th and 6th. Howard's comb. are booked for 13th and 14th. As per announcement, we are to be blistered with amateur flapdoodle this Winter. Of course the performances are all for charitable purposes (?).

HAMILTON.

Nov. 29.—Mechanics' Hall: 28th and 29th, C. L. Graves Queen's Evidence co. to very small business. "Small business" seems his forte.

Nova Scotia.

HALIFAX.

Nov. 27.—Academy: The regular Winter season was duly inaugurated by Harry Lindley, on Monday night, with a select New York stock co. The NEW YORK MIRROR, always ahead of time, published the list three weeks ago. London Assurance and Lottery of Life have been played to fair houses, and in a short time the co. will become general favorites. Harry Lindley is a team in himself. Helene Adell as Lady Gay Spanker was probably the best representative we have seen in Halifax. Dora underlined for Friday night. Next week, burlesque ad. lib. Business fair.

Items: An individual connected with the local press has been trying to "give away" the correspondents of dramatic papers, by references to their qualifications, abilities, etc. The reason of this is that all his applications for position of correspondent have been treated with silence. The "Correspondents' Club" accordingly held a meeting, and decided to sit on this pubescent skipjack. He is known as the "Great Unerushed."—Harry Lindley swears by THE MIRROR; he says it is the most newsy dramatic paper published.

—It has come at last. In Figaro, San Francisco, appears this advertisement: "Prof. Jack Tattoo; Indelible marking on body, initials, monograms, etc., done in your own house. (Minds own business.) Address etc., etc."

THE VARIETY STAGE.

ABERLE'S NEW THEATRE.

If crowded houses attest the success of managerial efforts, Manager Aberle has every reason to congratulate himself upon the achievement he has made in firmly establishing his new theatre in Eighth street at once on a par with his numerous rivals. During the current week the famous Boy Actor, N. S. Wood, plays in his new sensational drama, called Nan the Newsboy, supported by the stock company and Isabella Wilson and May Preston, who have been specially engaged. Mr. Wood is the recipient of many compliments, both from press and public, and has already proved himself a strong attraction. In the olio preceding the melodrama, Fred F. Levantine, equilibrist; Foster and Hughes, song-and-dance men; Ollie Audley, serio-comic; and John Hogan in his original specialties—all lend a helping hand toward entertaining the large audiences.

HARRY MINER'S.

At a recent performance at this popular house, Treasurer Thomas W. Moore confidentially informed the MIRROR man that "it was a mystery to him where the purchasers of all the tickets he had passed under the glass at the box-office window "found room to place themselves on a focus with the stage." But with such a variety of acts and oddities as we find on the programme the cause of these crowded houses is certainly no mystery. Kelly and Ryan, Irish comedians; Bryant and Hoey, instrumentalists; W. O'Dale Stevens and Mlle. Linda Jeal in a neat act; George Kurtz and Nellie Brooks, sketch artists; Bingham, the ventriloquist; Bonnie Runnells, the Burgesses, Fred. J. Huber and Kitty Allyne, Bobby Newcomb, Louise Montague, and all the old favorites. Harry Miner's Pinafore is still being sung as an afterpiece to "one of the best shows on record."

THE LONDON.

Its a pleasure to see Manager Tom Donaldson work among the people down at the London. From box-office to stage, a word of direction here, a hint there, and almost before first rehearsal is called, the programme is perfected and another week's "business" ready. Murphy and Shannon and Murphy and Mack have returned and reproduced on Monday night their popular Murphy's Dream, which, by-the-way, is as pleasant and positive a cure for the blues as one could desire; the K. H. K.'s, Emerson, Clarke and Daly Brothers, have been retained another week and are presenting new specialties; Quilter and Goldrich, song-and-dance men; the favorite French Twin Sisters; Minnie Loder, vocalist; Webster Brothers, comedians; the Morrisseys, Irish sketch artists; A. C. Moreland, and so on through the list, all intent upon doing their best, whether in the accomplishment of a double shuffle or a minor part nobly sustained in the afterpiece.

THE VOLKS.

Nowadays, when Capt. George T. Shaw rings up the curtain for an evening's performance, he does so in presence of large audiences. Manager Gieselberg is certainly raking in his share of the profits along with the other East-side managers. The bill this week is quite up to the usual standard. It is headed by the Murrays in an Irish sketch; then come Tom Hedges, instrumentalist; Carrie Lewis, vocalist; Butler and Leslie, eccentric comedians: Anna Brennan, serio-comic vocalist; J. F. Sherry, banjoist; Winetta Craven, change artist, assisted by Tom Hedges, tenor vocalist, in an entertaining act, and the after-piece presents Frank Jones and Alice Montague in their sensational drama, called Black Hand, which is full of mirth, music, thrilling situations, etc. Matinees are given on Saturday.

Marion Fiske's Muscle.

Our correspondent in Chicago, under date 17th ultimo, gave brief notice of Marion Fiske's assault on Emma Hoffman, serio-comic vocalist, in which a piece of gas-pipe figured with lamentable prominence. Reference was made to the assigned cause, Miss Hoffman being charged with an attempt to "beguile Miss Fiske's husband." It should have read: "Miss Fiske's belief," etc. The affair is altogether a disgraceful one, and much to the discredit of the assailant; for aside from the alleged personal jealousy, there seems to have been no little professional pique at the bottom. Miss Hoffman alleges as the reason for not instituting legal proceedings against her assailant the following letter from Marion Fiske's husband:

"MISS EMMA HOFFMAN:—Please don't do anything as regards to that affair last night, for my sake and the baby's. Would call on you, but know it is too early. Yours in deep trouble, T. J. MARTIN.

"P. S.—Believe me, my wife has been put up to do that by others."

One of Rankin's Tantrums.

McKee Rankin has done many a thing odd, questionable and foolish, but the following account from the Columbus (Ga.) Daily Times of Wednesday, Nov. 26, represents him as crowning all by a display of dictation and cupidity unparalleled. The Times says: "Mr. Rankin came to the front of the footlights and stated that he had paid a license for his troupe to play in that hall, and it was his for the night. He said that there were two policemen in the hall who had not paid for a ticket, and unless they left the hall he would not play. We could not see the necessity for Mr. Rankin making so much ado about nothing. If he had asked the police privately to retire, we have no doubt they would have done so. It has always been the custom for policemen to go into the gallery and protect the performers on the stage from any disturbance. It was for this purpose that they were there last night. We feel assured that had they known Mr. Rankin did not want them, they would not have gone. We have never known them to act in any but the most gentlemanly manner, and we do not think they would have done so on this occasion. It is true Mr. Rankin had the right to forbid them to enter without buying a ticket, but it gave him no license to offer them a public insult."

—Last Saturday the English Opera Company, after ten nights' bad business at Whitney's Opera House, Detroit, broke up. The company, headed by Blanche Corelli and Henri Laurent, opened at Cincinnati three months ago, doing Fatinitza, Pinafore and The Cadets. The troupe visited New Orleans, and worked its way North and through the small Michigan towns, doing a disastrous business until, with salaries in arrears, it has suspended. A performance was given last Monday to raise funds to get the people back to New York.

Mlle. Marie Marimon.

The timorous but sweet-voiced prima-donna, Mlle. Marimon, arrived last Friday morning by the Circassia. Between the drowning of her mother, and her Parisian maid's ominous dreams of shipwreck and disaster, it required no end of diplomacy to get the prima-donna on shipboard at Liverpool. Then Mr. Armitt had to accompany her to Queenstown lest she should lose heart at the prospect of the heaving sea, and put back by way of Cork and Dublin. But fortune favored, and once fairly under way, Mlle. Marimon came on. The voyage was nearly giving life to the maid's dreams, for the Inman steamship City of Richmond, on which she started, was endangered by the breaking of the main shaft in mid-ocean.

On the arrival of the prima-donna she was met by Mr. Mapleson and several friends, and expressed her unbounded delight at touching terra firma once again. In addition to the tempestuous voyage, she is suffering from the result of an accident in Paris, where she was seriously injured by the pole of a carriage breaking into the landau in which she was riding.

Mlle. Marimon is about thirty-one years of age, and is full of that esprit which seems to be the heritage of Frenchwomen, or their neighbors, Belgians. She is said to possess an immense facility in singing and perfect execution, leaving the most abstruse bravura music within easy reach. Sympathetic quality and evenness show what a great artist she is. She has occupied in London and Paris the same high social position as that won by Mme. Christine Nilsson. She regards among her best operas Gli Ugonotti, Il Barbiere di Seviglia, Don Giovanni, Mignon, Faust, Marta, Catarina, La Stella del Nord, Il Flauto Majico, La Figlia del Reggimento, Don Pasquale, Dinorah and La Sonnambula. She made her debut in America on Wednesday as Amina in La Sonnambula, and will appear Monday next in Dinorah.

Explains Itself.

"PROVIDENCE, Nov. 28, 1879.—Editor MIRROR: My Partner played a Thanksgiving matinee to $908; and at night to $1,209. The day's gross receipts, $2,117, is the largest amount of money ever taken in the city of Providence in one day, at these prices, to any kind of an entertainment whatsoever. Please publish the true figures. Low's Opera House is splendid, the management honorable and perfect gentleman. Make no mistake. We have had big opposition, but we have met the enemy and they are ours.

LOUIS ALDRICH.

A Galaxy of Notables.

At one time the present week was found in the office of C. R. Gardiner, C. H. McConnell, of National Printing Company, Chicago; Alex McCune, Courier Print, Buffalo; Mr. Deakin, Ledger Job, Philadelphia; Joe Jackson of the Metropolitan Print, this city; A. A. Stuart, Strowbridge Lithograph Company, Cincinnati; A. M. Palmer, Bartley Campbell, Louis Aldrich, Minnie Palmer, H. E. Abbey were the victims; French Fiats, Minnie Palmer's Boarding-School, My Partner, Fairfax, Galley Slave and the new pantomime organization were the subects.

A Toronto Theatre Burned.

Last Saturday morning a fire broke out in the Grand Opera House building, Toronto. Caretaker Wright, his wife, and little girl Mamie, and a young man named Thomas Scott slept in the upper part of the building. Scott jumped from a window and escaped with a broken arm. The bodies of Caretaker Wright, his wife and child have been recovered from the debris at the fire. They were burned to a cinder and were unrecognizable. The building, which is ruined, was erected some years ago by a stock company, and it is supposed to be one of the finest theatres on this continent. The loss on the building and contents is estimated at $200,000. Mr. Daniel Bandmann, the tragedian, who was filling an engagement at the Grand Opera House, lost all his valuable costumes and appointments, worth $25,000. The building was insured for $40,000.

—Two happy men were Theall and Williams of the Novelty, Brooklyn, last week. Their cosey little theatre was packed, and Thanksgiving Day hundreds were turned away. Wednesday night showed every seat in the house sold for the following day.

—John Swinburn of the Neilson party was in town Thanksgiving day. He reports business good. The company open in Columbus, Ohio, Dec. 1 for two nights, and Cincinnati the remainder of the week.

—The Emma Abbott Opera company will get a musical director by-and-bye. The list so far this season is Florio, Zaulig, Dietrich and Tomasi. Signor Operti kindly served them two weeks as a sort of interregnum between the first two, while his own opera of Buttons was preparing. After Tomasi the succession is evident.

McCreery & Co.'s

The old house of James McCreery & Co. have made reductions for the holidays in their silks, velvets and dress goods. There is no more reliable house in the city than McCreery & Co.'s, and we can recommend it to the ladies of the profession who may be sojourning in the city.

Bloom Brothers' "Pinafore."

When Gilbert and Sullivan arrived in this country and had decided on producing H. M. S. Pinafore, they wisely chose the Bloom Bros. to costume their piece. The Messrs. Bloom dressed the entire performance altogether different in style and construction from anything ever seen on the American stage. The dresses worn by Josephine and Hebe were especially elegant. The colors which adorned the sisters, cousins and aunts harmonized beautifully, and showed that a master hand had made the selection.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBEY'S PARK THEATRE CO.—
Philadelphia this week.

ADELAIDE NEILSON.—
Dayton, O., 4th; Cincinnati, 5, 6, 7; McVicker's, Chicago, 8th, two weeks; Bloomington, Ill., 22d; Peoria, 23d; Jacksonville, 24th; Springfield, 25th; Quincy, 26th; St. Louis, 29th, two weeks.

ADAH RICHMOND.—
Austin, Texas, 4th, 5th, 6th; Waco, 8th; Dallas, 9th, 10th; Fort Worth, 11th; Sherman, 12th; Marshall, 13th; Shreveport, 15th, 16th; Little Rock, 17th, 18th; Cairo, 19th, 20th.

ADA CAVENDISH.—
Globe, Boston, Dec. 1, one week.

ALICE OATES.—
Columbia, S. C., Dec. 4; Charlotte, 5th; Lynchburgh, 6th; Petersburg, 8th; Norfolk, 9th, 10th; Richmond, 11th, 12th, 13th; Baltimore, 15th, one week.

BERGER FAMILY AND SOL SMITH RUSSELL.—
Lynn, Mass., 3d; Salem, 4th; Newburyport, 5th; Brockton, 6th; Boston, 7th,

BARNEY MACAULEY—
Richmond, Ind., 3d; Kokomo, 4th; Lafayette, 5th; Danville, Ill., 6th; Terre Haute, Ind., 8th; Evansville, 9th; Henderson, Ky., 10th; Hopkinsville, 11th; Nashville, Tenn., 12th, 13th; Columbia, 15th; Huntsville, Ala., 16th; Chatanooga, 17th; Rome, Ga., 18th; Atlanta, 19th, 20th.

BOWERS-THOMPSON TROUPE.—
St. Louis, Dec. 1, two weeks; Memphis, Dec. 15, one week.

BANDMANN CO.—
Philadelphia, Dec. 1, two weeks; Brooklyn, 15th, one week; Albany, 22d.

BARLOW, WILSON, PRIMROSE & WEST.—
Ithaca, N. Y., 4th; Binghamton, 5th; Syracuse, 6th.

BUFFALO BILL COMBINATION.—
Marshall, Tex., 4th; Dallas, 5th, 6th; Corsica, 8th; Austin, 9th, 10th; Brenham, 11th; Houston, 12th; San Antonio, 13th; Galveston, 15th, one week.

BARTLEY CAMPBELL'S GALLEY SLAVE COMB.—
Haverly's, New York, Dec. 1, two weeks.

BESSIE DARLING.—
Danville, 3d; Greensboro, 4th, 5th; Charlotte, 6th; Columbia, 8th, 9th; Charleston, 10th, 11th, 12th, 13th; Savannah, 15th, 16th, 17th; Augusta, 18th, 19th, 20th; Macon, 22d, 23d; Griffin, 24th; Atlanta, 25th, 26th, 27th; Opelika, 29th; Columbus, 30th, 31; Eufaula, Jan. 1; Montgomery, 2d, 3d; Meridian, 5th; Selma, 6th, 7th; Mobile, 8th, 9th, 10th; New Orleans, 12th.

BIG FOUR MINSTRELS.—
Albany, Dec. 1.

COLLIER'S UNION SQUARE CO.—
Galveston, Texas, Dec. 1, one week; Houston, 8th, 9th; Brenham, 10th; Austin, 11th, 12th; Dallas, 13th, Kansas City, 15th, 16th; St. Joseph, 17th, 18th; Springfield, Mo., 19th, 20th; St. Louis, 22d, one week.

COLVILLE FOLLY TROUPE.—
San Francisco, Nov. 3. Long engagement.

CLINTON HALL'S STRATEGISTS.—
Broadway Opera House, New York, Dec. 1.

CRITERION COMEDY CO.—
Wheeling, W. Va., Dec. 5, 6; Pittsburg, 8th, one week; Williamsburg, N. Y., 15th, one week.

C. L. DAVIS' ALVIN JOSLYN.—
Boston, this week.

DEN THOMPSON.—
Williamsburg, Dec. 1, one week.

DUPREZ & BENEDICT'S MINSTRELS.
Grand Haven, Mich., 4th; Grand Rapids, 5th; Marshall, 6th; Hillside, 8th; Coldwater, 9th; Goshan, 10th; Elkhart, 11th; South Bend, 12th; La Porte, 13th; Michigan City, 15th.

EDWIN BOOTH.—
Grand Opera House, N. Y., this week.

E. A. SOTHERN AND COMPANY.—
Park, Brooklyn, Dec. 1, one week; Grand Opera House, New York, Dec. 8.

EMMA ABBOTT OPERA CO.—
Philadelphia, 24th, one week; Pittsburg, Dec. 1, one week; Cincinnati, 8th, one week; Chicago, 15th, one week.

EMERSON'S MEGATHERIAN MINSTRELS.—
Buffalo, Dec. 5th, 6th; Erie, Pa., 8th; Sandusky, O., 9th; Cleveland, 10th to 13th.

FORD'S JUVENILE PINAFORE CO.—
Ann Arbor, Mich., 5th, 6th; Detroit, 8th, one week.

F. C. BANGS.—

FANNY DAVENPORT AND CO.—
Washington, D. C., Dec. 1, one week.

FREDERICK PAULDING.—

F. S. CHANFRAU AND BOSTON CO.—
Trenton, N. J., Dec. 1; Wilmington, Del., 2d; Lancaster, Pa., 3d; Harrisburg, 4th; Wilkesbarre, 6th; Scranton, 8th, 9th; Binghamton, N. Y., 10th; Elmira, 11th; Buffalo, 12th, 13th; Erie, Pa., 15th.

FRAYNE-TIFFANY CO.—
New Orleans, 30th, one week.

FRANK MAYO.—
San Francisco, 10th, four weeks.

GUS WILLIAMS.—
Wilkesbarre, Pa., 3d; Pittston, 4th; Williamsburg, 5th; Harrisburg, 6th.

GOTTHOLD'S OCTOROON CO.—
Haverly's Brooklyn Theatre, this week.

GRAU'S ENGLISH OPERA CO.—

GROVER'S BOARDING-HOUSE COMB.—

HAVERLY'S ENTERPRISES:

HAVERLY'S MASTODON MINSTRELS.—
Cleveland, Dec. 1, one week.

HAVERLY'S CHURCH CHOIR CO.—
Newark, N. J., 3d, 4th; Trenton, 5th; New Brunswick, 6th; Richmond, Va., 8th, 9th, 10th; Petersburg, 11th; Norfolk, 12th, 13th.

HAVERLY'S GEORGIA MINSTRELS.—
St. Louis, Dec. 1; Louisville, Ky., 8th, 9th, 10th; Frankfort, 11th; Winchester, 12th.

HAVERLY'S JUVENILE PINAFORE CO.—
Racine, Wis., 4th; Joliet, Ills., 5th; Lafayette, Ind., 6th; Buffalo, 22d, one week; Laporte, 8th; South Bend, 9th; Jackson, Mich., 10th; Detroit, 11th, 12th, 13th; Grand Rapids, 15th; East Saginaw, 16th; Bay City, 17th; Port Huron, 18th.

HERRMANN.—

HARRY WEBBER, NIP AND TUCK.—
Cleveland, Dec. 1, one week; Oil City, Pa., 8th; Titusville, 9th; Bradford, 10th; Hornellsville, 11th; Scranton, 12th, 14th; Philadelphia, 15th, one week.

HELEN POTTER'S PLEIADES.—

JOHN MCCULLOUGH.—
Washington, 24th, two weeks; Baltimore, 8th; Bridgeport, Conn., 15th; New Haven, 16th; Holyoke, Mass., 17th; Providence, R. I., 18th, 19th and 20th.

JOHN P. SMITH'S TOURISTS.—

JOSEPH JEFFERSON.—
Philadelphia, 24th, one week.

JOHN T. RAYMOND'S CO.—
Chicago, Dec. 1, two weeks; Milwaukee, Wis., 15th, 16th, 17th; Lafayette, Ind., 18th; Terre Haute, 19th; Evansville, 20th; Louisville, Ky., 22d, one week; New Orleans, 29th, one week.

JOHN A. STEVENS' UNKNOWN CO.—
Wheeling, 4th; Lancaster, O., 5th; Chillicothe, 6th; Columbus, O., 9th; Terre Haute, 10th, 11th, 12th.

J. K. EMMET.—
Park Theatre, N. Y., this week.

JOS. MURPHY'S KERRY GOW.—
Baltimore, Dec. 1, one week; Wheeling, W. Va., 8th, 9th; Zanesville, O., 10th; Newark, 11th; Columbus, 12th, 13th.

JANAUSCHEK.—

JANE COOMBS.—

KATE CLAXTON COMB.—
Jersey City, 8th, 9th, 10th.

KIRALFY'S BLACK CROOK CO.—
Providence, 24th, two weeks.

LOTTA.—
Nashville, 5th, 6th; Indianapolis, 8th, 9th, 10th; Louisville, 11th, 12th, 13th; St. Louis, 15th, two weeks; Cincinnati, 29th, one week; Baltimore, Jan. 5, two weeks; Washington, 19th, one week; Pittsburg, 26th, one week.

LAWRENCE BARRETT.—
Milwaukee, Dec. 1, one week.

MILTON NOBLES.—
Omaha, Neb., 3d and 4th; Lincoln, 5th; Atchison, 6th; Topeka, 8th; Salina, 9th; Kansas City, 10th; Sedalia, 11th; Quincy, Ills., 12th, 13th; Pope's Theatre, St. Louis, 15th, one week.

MARY ANDERSON.—
Louisville, Ky., 4th, 5th, 6th; Chillicothe, O., 8th; Columbus, 9th, 10th; Zanesville, 11th; Wheeling, 12th, 13th.

MCKEE RANKIN TROUPE.—
Norfolk, 4th; Richmond, 5th.

MME. RENTZ'S MINSTRELS.—
Portsmouth, 4th; Maysville, 5th; Lexington, Ky., 6th.

MLISS-PIXLEY PARTY.—
Chicago, Dec. 1, one week; Cleveland, 8th, one week; Columbus, 25th.

MARETZEK ENGLISH OPERA CO.—
St. Louis, Dec. 1; New Orleans, 8th, two weeks; Mobile, 22d, 23d, 24th; Montgomery, Ala., 25th; Atlanta, remainder of week; Nashville, 29th, 30th; Cincinnati, Jan. 5, one week; Indianapolis, 12th, three nights; Dayton, 15th, Columbus, 16th, 17th; Detroit, 19th, one week.

MRS. G. C. HOWARD'S UNCLE TOM CO.—

MAURICE GRAU'S FRENCH OPERA CO.—
Booth's, New York, 24th, three weeks; Philadelphia, Dec. 15, two weeks; New Orleans, 29th; four weeks; St. Louis, Jan. 25, one week; Chicago, Feb. 2, two weeks; Cincinnati, 16th, two weeks.

MY PARTNER, ALDRICH AND PARSLOE.—
Albany, 4th, 5th, 6th; Park Theatre, Philadelphia, 8th, two weeks; Brooklyn, 22d, one week; William 29th, one week.

MAHN'S FATINITZA CO.—
Reorganizing.
MAGGIE MITCHELL.—
Norfolk, 5th; Petersburg, 6th; Charleston, S. C., 8th, 9th; Savannah, Ga., 10th, 11th; Augusta, 12th.
MAFFITT & BARTHOLOMEW.—
MRS. SCOTT-SIDDONS.—
Providence, R. I., 4th; Newport, 5th; New Bedford, 6th.
NICK ROBERTS' HUMPTY DUMPTY TROUPE.—
Port Huron, Mich., 31; Detroit; 4th, 5th, 6th.
OLIVER DOUD BYRON.—
Vincennes, Ind., 4th; Evansville, 5th, 6th; Springfield, O., 8th; Newark, 9th; Mt. Vernon, 10th; Columbus, 11th; Chillicothe, 12th; Dayton, 13th; Fort Wayne, Ind., 15th; Toledo, O., 16th; Ann Arbor, Mich., 17th; Grand Rapids, 18th, 19th; Iona, 20th; Detroit, 22d, 23d, 24th; Rochester, N. Y., 25th, 26th, 27th.
FRANK AIKEN-ROGERS COMB.—
OOFTY GOOFT COMBINATION.—
PAT ROONEY COMB.—
Pittsburg, 3d, 4th, 5th and 6th; Johnstown, 8th; Altoona, 9th; Lock Haven, 10th; Williamsport, 11th; Harrisburg, 12th, 13th; Lancaster, 15th; Reading, 16th; Pittsville, 17th; Mauch Chunck, 18th; Pittston, 19th; Scranton, 20th; Wilkesbarre, 22d; South Bethlehem, 24th; Easton, 25th; New Brunswick, N. J., 26th; Trenton, 27th; Philadelphia 29th, one week.
RICHMOND AND VON BOYLE.—
Chicago, Dec 1, one week.
RICE'S SURPRISE PARTY.—
Montgomery, Ala., 4th; Mobile, 5th, 6th; New Orleans, 7th, two weeks; Chicago, 22d, two week.
RENTZ-SANTLEY NOVELTY CO.—
Selma, Ala., 4th; Montgomery, 5th and 6th; Opelika, 8th; Atlanta, Ga., 9th 10th; Knoxville, Tenn., 11th 12th; Chattanooga, 13th; Nashville, 15th, 16th; Evansville, Ind., 17th; Terre Haute, 18th; Decatur, Ills., 19th; Belleville, 20th.
RICE'S EVANGELINE CO.—
Walnut Street Theatre, Philadelphia, this week.
ROBSON AND CRANE.—
Meriden, Conn., 4th, 5th; Bridgeport, 6th; Williamsburg, 8th, one week.
ROBERT MCWADE.—
St. Louis, Dec. 5, one week.
SAVILLE OPERA CO.—
STRAKOSCH ITALIAN OPERA CO.—
STEELE MACKAYE'S MADISON SQUARE CO.
Wilkesbarre, Pa., 4th; Scranton, 5th; Easton, 6th; Brooklyn, 8th, one week.
SALSBURY'S TROUBADOURS.—
Columbus, O., 31; Indianapolis, 4th, 5th, 6th; St. Louis, 8th, one week.
SARGENT'S COMEDY CO.—
Syracuse, N. Y., 4th, 5th, 6th; Buffalo, 8th.
THE WILKINSONS IN UNCLE TOM.—
THE FLORENCES.—
30th, New Orleans, La., one week; Dec. 3, Memphis, Tenn.; 15th, 16th, 17th, Nashville, Tenn.; 18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Grosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Ia.
TONY DENIER'S HUMPTY DUMPTY.—
Chicago, Dec. 1, one week; Cincinnati, 8th, one week.
WEATHERSBY-GOODWIN FROLIQUES.—
Baltimore, Dec. 1, one weeks; Baltimore, 8th, one week.
WIDOW BEDOTT COMB.—
Lockport, N. Y., 4th; Hamilton, 5th; St. Catherines, 6th; Cleveland, 8th, one week; Pittsburg, 15th, one week; New York, 22d, one week.

AMUSEMENTS.

STANDARD THEATRE.
Broadway and 33d Street.
WILLIAM HENDERSON...Prop'r and Manager.

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MONDAY EVENING, DEC. 8.
First production in this country of the new comic opera,
PRINCESS TOTO.
Libretto by W. S. GILBERT,
Music by FREDERIC CLAY.

Box sheet open from 6 A. M. to 10 P. M.

HAVERLY'S THEATRE.
Cor. 14th St. and Sixth Ave.
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MONDAY EVENING, DEC. 1.
ORIGINAL PRODUCTION IN NEW YORK
of Bartley Campbell's picturesque
Comedy-Drama,
THE GALLEY SLAVE.

With Misses MAUD GRANGER, EMILY RIGL, Messrs. FRANK EVANS, J. J. SULLIVAN and other well known artists in the cast.

NEW SCENERY. HANDSOME APPOINTMENTS.
Matinees Wednesday and Saturday at 2.

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Lessee and Manager....Mr. HENRY E. ABBEY.

SECOND MONTH—FIFTH WEEK.
EVERY EVENING & SATURDAY MATINEE
MR. J. K.
EMMET AS FRITZ IN IRELAND
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Introducing Celebrated Songs from the NEW FRITZ. Evening performance at 8. Saturday Matinee at 2.
Reserved seats, evening.....50c., $1 and $1.50
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EVERY EVENING.

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W. S. GILBERT and ARTHUR SULLIVAN.
New life given the merry Opera,
H. M. S. PINAFORE,
By D'OYLEY CARTE'S LONDON OPERA CO.
With Miss BLANCHE ROOSEVELT as Josephine.
Mr. Sullivan will direct the orchestra.
First Matinee Saturday at 2.

ACADEMY OF MUSIC.
Director of music and conductor, Sig. ARDITI.
WEDNESDAY, Dec. 3, debut of Mlle MARIE MARIMON, in Bellini's Opera, SONNAMBULA Elvino, Signor CAMPANINI; Il Conte Rodolfo, Signor DEL PUENTE; Teresa, Mme. LABLACHE, and Amina, Mlle. MARIE MARIMON.
FRIDAY, Dec. 5, production of Ambroise Thomas' Opera, MIGNON. Guglielmo, Signor CAMPANINI; Lotario, Signor DEL PUENTE; Federico, Mlle. A. L. CARY; Giarno, Signor MONTI; Filina, Mlle. ALWINA VALLERIA, and Mignon, Mme. EMILIE AMBRE.
SATURDAY, 6th, Grand Matinee at 2, AIDA.
SUNDAY Evening next, Dec. 7, A Sacred Miscellaneous Concert in which the principal artists will take part.
Doors open at 7:30 commences at 8. Office open 9 till 5. MONDAY, 8th, DINORAH.

UNION SQUARE THEATRE.
Sole Lessee and Manager.....A. M. PALMER

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UNABATED SUCCESS
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FRENCH FLATS. FRENCH FLATS.
THE FUNNIEST PLAY EVER PRODUCED IN NEW YORK.

You laugh all the while you are in the Union Square Theatre and want to take somebody else the next night to see him (or her) laugh also.—Spirit of the Times.

Seats secured ten days in advance.

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THE BEST VAUDEVILLE IN THE WORLD.
THE GREAT AMERICAN FOUR.
JOHNNY ALLEN AS SCHNEIDER.
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CAMPBELL AND BURKE. FREEMAN SISTERS.
Matinees every Tuesday and Friday at 2.

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The new local comedy of TO-DAY from Von Moser by AUGUSTIN DALY, with Catherine Lewis, Ada Rehan, Mrs. Poole, Margarette Lanner, Mr. W. Davidge, Harry Lacy, George Parkes, Charles Leclercq and John Drew in original and amusing creations.

Matinee Wednesday at 2, MAN AND WIFE.

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COMMENCING MONDAY EVENING, DEC. 1.
Engagement for one week only.
KATE CLAXTON,
Supported by CHARLES A. STEVENSON and her own admirable Company.
Monday, Tuesday and Wednesday evenings, DOUBLE MARRIAGE.
Thursday, Friday and Saturday evenings, also Saturday Matinee, TWO ORPHANS.
Dec. 8, Gorman's Church Choir Pinafore.
N. B.—First-class attractions desiring time, address E. H. GOUGE, as above.

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THEALL'S NOVELTY THEATRE.
5th and South 4th Sts., Williamsburg.
THOMAS THEALL ...Proprietor and Manager.
H. WILLIAMS.....Business Manager.
THIS WEEK.
Every Evening and Wednesday and Saturday Matinees.
Mr. DENMAN THOMPSON in his great impersonation of JOSHUA WHITCOMB.

ABERLE'S NEW THEATRE.
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N. S. WOOD as NAN THE NEWSBOY.
Special cast, Long olio, Attractive programme.
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THEATRE OPEN ALL THE YEAR ROUND.
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THOMAS DONALDSON,
Manager.

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OPEN ALL THE YEAR ROUND.
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Strictly first-class VARIETY talent in all branches. None others accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

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In preparation two new operas.
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MIGHTY DOLLAR.
ROUTE 1879-80.
Dec. 3, Memphis, Tenn.; 15th, 16th, 17th, Nashville, Tenn.; 18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; Jan. 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Iowa.
Permanent Address, 5th Avenue Hotel, N. Y.

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GERMANTOWN, PHILADELPHIA.
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Seats 700. Scenery by Russell and Richard Smith. Opera chairs covered with red plush. Dressing-rooms heated by steam, etc.
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THEATRE
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THE LARGEST THEATRE IN THE CITY.
THE SLOW MANAGERS GETTING LEFT.
The life, energy, brains and money put into this theatre has
SENT IT IMMEDIATELY TO THE FRONT,
and now it is playing every week to MORE MONEY THAN ANY OTHER THEATRE IN THE CITY.
Note the attractions as they are announced from time to time.
T. F. KELLY, Manager, Phila., or
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GREENVILLE, SOUTH CAROLINA.
THE "UNION SQUARE" OF THE SOUTH.
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This model theatre has now been built about two years, and has recently been decorated and frescoed in the most elegant manner. Seating capacity 800. All modern improvements attached. Has an established patronage which is sure to fill the house with a good attraction.
Greenville is one of the most thriving and prosperous cities in the South, being the business centre of a wealthy and extensive cotton district. Has a population of over 7,000 aside from thickly populated suburban districts, and is represented by a large theatre-going class. It is located between Charlotte, N. C., and Atlanta, Ga., on the Air Line R. R. Liberal terms on percentage or rent.

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OPERA HOUSE,
ALBANY, N. Y.
THEO. MOSHER.....MANAGER.
THE LARGEST AND MOST POPULAR PLACE OF AMUSEMENT IN THE CITY.
SEATING CAPACITY 1,500.
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I WANT A STRONG ATTRACTION FOR NEW YEAR HOLIDAYS.
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OLYMPIC THEATRE,
CHAS. A. SPALDING....Proprietor & Manager.
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JNO. W. NORTON.....Proprietor & Manager.
The largest, best appointed and best located Theatres in the city.
Address all communications to
JNO. W. NORTON,
Grand Opera House, St. Louis, Mo.

GRAND OPERA HOUSE,
RICHMOND, INDIANA.
The popular House of the city. Playing the leading attractions.
FOR RENT ON REASONABLE TERMS.
WM. H. BRADBURY & SON, Managers.

DUDLEY STREET OPERA HOUSE,
BOSTON, MASS.
This elegant new theatre will be completed and opened Monday, September 8, with
MURPHY'S MINIATURE OPERA PINAFORE.
Managers of Stars and Combinations desiring dates, please address
FRED STINSON, Manager.

OWENS' ACADEMY OF MUSIC,
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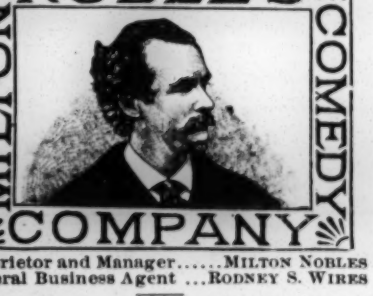

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